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THE ONTARIO ASSESSMENT INSTRUMENT POOL

ENGLISH I

INTERMEDIATE DIVISION

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Ministry
of
Education

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ENGLISH I
INTERMEDIATE DIVISION
ONTARIO ASSESSMENT INSTRUMENT POOL

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This package contains assessment materials related to the Reading and Writing components of the Ministry of Education curriculum guideline, Intermediate Division English 1977. A second package containing materials related to Speaking and Listening, and Language Usage will follow.

Cost: $15.00

Copies of this package may be obtained from

	(mail orders)
Ontario Government Bookstore	Publications Centre
880 Bay Street	880 Bay Street, 5th Floor
Toronto, Ontario	Toronto, Ontario
M7A 1N8	M7A 1N8

(Cheques should be made payable to the Treasurer of Ontario.)

or

Publications Sales
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252 Bloor Street West
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M5S 1V6
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NOTE

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Research and Evaluation Branch
Ministry of Education
Mowat Block, Queen's Park
Toronto, Ontario
M7A 1L2

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INTRODUCTION

The Ontario Assessment Instrument Pool (OAIP) consists of a number of pools of assessment instruments developed to meet the goals, aims, and objectives in the Ministry of Education curriculum guidelines for selected subjects and divisions. Information about the entire OAIP project may be found in the booklet, Ontario Assessment Instrument Pool: A General Introduction. Copies of this booklet have already been sent to school boards for distribution.

The pool in Intermediate Division English consists of four sections: Reading, Writing, Speaking and Listening, and Language Usage. Included in this package, English I, are the Reading and Writing sections; English II will contain the Speaking and Listening, and Language Usage sections.

The English pool provides a range of assessment instruments and strategies related to many of the objectives in the curriculum guideline, Intermediate Division English 1977.

The Reading section of the pool, as well as addressing objectives listed under READ in the curriculum guideline, also addresses objectives under THINK and, to some extent, VALUE.

The Writing section of the pool addresses guideline objectives listed under WRITE with the exception of those objectives related to the mechanics of writing, such as spelling, punctuation, sentence structure, and grammar, which are addressed in the Language Usage section of the pool.

The Speaking and Listening section of the pool addresses many of the guideline objectives listed under SPEAK and LISTEN. Because assessment practices in speaking and listening tend to be less developed than those in other language skills, much of this section of the pool consists of strategies for assessment and informal measures, such as checklists and scales, that will assist teachers in developing assessment procedures.

The instruments and strategies presented in the English pool are related to the objectives in the curriculum guideline for Intermediate Division English by means of a coding system. The objectives and their corresponding codes are listed at the end of this Introduction.

The pool contains several forms of assessment materials:

1. items in a multiple-choice format that can be scored objectively;
2. items in completion, transformation, interlinear, and other short-answer formats that can be scored with reasonable objectivity;
3. open-ended formats that are not as amenable to objective scoring;
4. strategies to assist assessment, for example the writing folder; and
5. informal measures such as scales, charts, and checklists.

The assessment materials in the English pool have been designed to complement the methods of assessment teachers are now using. The instruments will provide teachers with information about student performance in relation to objectives in the curriculum guideline - that is, to indicate what students can and cannot do. For this reason, the instruments will be especially useful in diagnosing the strengths and weaknesses of individual students or groups of students.

The instruments are also suited for use during a unit of instruction or at the end of it to determine the amount of learning that has taken place. Many instruments, especially those in the Language Usage section, consist of large sets of items. Such instruments lend themselves well to pre-and post-testing with some of the items given to students prior to instruction and others following instruction. The Reading Comprehension Unit and the OISE Reading Comprehension test may also be used in this way.

As a general rule, teachers must develop their own criteria for what constitutes acceptable levels of performance for the students in their classes. The English pool includes instruments (and items within instruments) that range from those most students will be able to do, to those that few students will be able to do. For this reason, teachers will have to exercise judgment in building instruments into tests or examinations with a pass/fail point. For some instruments, levels of difficulty have been specified. For example, the items in most reading instruments have an estimated level of difficulty, and the writing instruments are accompanied by a range of samples of students' writing. Normative information related to the performance of students in Ontario will be gathered for most of the instruments in the English pool in the field trial to be conducted in May, 1981. This information will be sent out as an addendum to the pool.

Information gathered for the purpose of assessing student achievement is also useful for evaluating program.

Pre-testing and assessment during a unit of instruction will provide teachers with the information they need to tailor the program to the needs of students. At the end of a unit, post-test results will provide the information needed to evaluate that part of the program and to modify it, if necessary, for future use.

Although the main purpose of the English pool is to assist teachers in assessment, teachers may find the instruments useful for a variety of purposes such as classroom exercises and stimuli for classroom discussion or writing.

ACKNOWLEDGMENTS

The procedures followed in the development of the English pool were similar to those followed in the development of the other pools in OAIP.

In 1978, a two-year contract for the development of the English pool was awarded to a principal investigator; during the course of the project a second principal investigator and an associate investigator were added. A member of the Research and Evaluation Branch of the Ministry of Education supervised the contract.

The principal investigators and a research team worked with writing teams of teachers from several school boards who developed the instruments. Once developed, the instruments were screened with a number of classes to ensure their practicality in the classroom.

The instruments were then forwarded to the Subject Advisory Group for approval. The Subject Advisory Group for English is composed of subject specialists, some appointed by the Ontario Teachers' Federation, and others chosen to represent key educational institutions and organizations. The Chairman is a member of the Curriculum Branch of the Ministry of Education.

Following approval, the instruments were prepared for publication. English I and English II represent the best efforts of many knowledgeable and dedicated educators over the past three years. They offer the English pool, not as the ultimate that can be achieved in assessment instruments for English, but as a very commendable beginning. The pool

as it exists now does not address all the objectives in the curriculum guideline, nor does it always provide the variety of forms of instruments required to assess language skills. These weaknesses remain to be remedied in the future.

The Ministry of Education wishes to acknowledge the enormous contributions that many individuals have made to the development of the English pool and the strong support that school boards, and educational institutions and organizations have given to the project.

In particular, the Ministry acknowledges the contributions of the following individuals and board teams.

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Paul Legge	(Ontario English Catholic Teachers' Association)
Frank McTeague	(English Coordinator, Board of Education for the Borough of York)
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- Joan Hinchberger, Arthur Southcott - board liaison

Sudbury Board of Education - Doug Gauthier, Sheila Manninen, Sandy McDonald, Michael O'Hagan

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4. Language Usage

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READING

The Reading portion of the English pool is divided into four sections. The first three sections contain a variety of passages and their associated items in a multiple-choice format. The fourth section contains two scales: a teacher observation scale and a scale that enables students to assess their own attitudes to reading. A more detailed description of each section follows.

Section I. Individual Passages

This section contains individual prose and poetry selections taken from a variety of sources and dealing with many different topics. The section begins with the passages recommended primarily for use with grade 7, followed by those for grades 8, 9, and 10, in that order. Within each recommended grade level the passages are grouped by category (fiction, biography, poetry, etc.) (See the users' guide). The items in this section reflect the emphasis in the pool on the assessment of thinking skills in reading.

The instruments in this section may be used individually or in combination for a variety of assessment purposes. Teachers may alter the instruments by deleting items not relevant to their purposes, by creating additional items, or by supplementing a multiple-choice item with a space for students to explain their choice of answer. Or, they may extend the usefulness of an instrument by having students respond to a reading passage in writing; for example, students might write a summary, compare one passage with another, or respond to questions.

The selections based on simulated school experiences (e.g., the Willowdale Story, Capital Punishment, Homework, Sexism in the School, The Energy Question) lend themselves to several different approaches. One passage might be used purely to stimulate discussion and to teach various aspects of logic and develop decision-making skills, while another might be used as the basis for assessment. Alternatively, the class could discuss a particular issue and then be given a relevant selection and questions either as an assessment or for further discussion. Students could also be asked subsequently to develop a case for or against a particular position, taking into account the various arguments advanced in the selection.

Section II. Thematic Passages

In this section, the reading passages for the first nine instruments are about "bears", and those for the following eight instruments are about "ships". The passages related to each theme include a variety of reading materials: poetry, fiction, newspaper articles, and encyclopedia abstracts. These instruments will be of particular interest to those using a language across the curriculum, multi-disciplinary, or thematic approach to teaching. In addition to providing teachers with ready-made instruments related to two themes, the instruments may also serve as models for teachers to follow in developing their own instruments related to a theme they are exploring with their classes.

Teachers may, if they choose, use a passage and its items either alone or in conjunction with other reading passages from this section.

Section III. Reading Comprehension Unit

This set of six passages may be used alone, or in conjunction with the OISE Reading Comprehension Test* to obtain pre- and post-test information.

The individual items in the OAIP unit are classified both by the objectives set out in the Ministry Guidelines and by the specific objectives developed by the project team. The OISE test items are classified by the latter objectives only. These objectives are listed at the beginning of Section III. Statistics showing the comparability of the OAIP unit and the OISE test are provided in Appendix A at the end of Reading.

As with the passages in Section II, teachers may, if they choose, use the instruments in this section individually.

Section IV. Attitudes

The final section in the reading package contains two scales for assessing attitudes to reading. The first one is a sixteen-point scale for students' assessment of their own attitudes to reading. The second scale is for the teacher's use in assessing student attitudes. Suggestions for use accompany the scales.

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* More information about the OISE Reading Comprehension Test is provided immediately before the OAIP Reading Comprehension Unit.

A USERS' GUIDE TO READING

Using the Tables of Contents

The table of contents at the beginning of Reading shows the organization of the instruments into four sections, and indicates the page number for the beginning of each section.

As well, each section begins with a table of contents that lists the instruments in that section. Each instrument is identified by a code. In addition to identifying that particular instrument, the code specifies the type of reading passage and the grade for which the instrument is recommended. For example, the code FIC 100 tells users that the passage is fiction and that it is recommended for use in grade 7.

In order to interpret the code, users need to know the following categories of reading passages and their abbreviations:

FIC	Fiction
BIO	Biography
SOC	Social Science (including history, geography, sociology, psychology)
SCI	Science (including life and physical sciences)
POE	Poetry
DRA	Drama
MIS	Miscellaneous (including advertisements, minor items testing figurative language etc.)

As well, it is useful to know that passages beginning with 100 are recommended for use in grade 7, those with 300 for grade 8, those with 500 for grade 9, and those with 700 for grade 10.

The tables of contents for the sections also list, for each instrument, the title of the reading passage, the grade level recommended, and the page number.

Using the Instruments

The following information generally accompanies each reading instrument:

- the code identifying the instrument
- the recommended grade level
- the additional grade level(s) for which the instrument is considered suitable
- the guideline objective each item is designed to test
- the pool objective each item is designed to test
- the correct answer and suggested weight for each item
- the estimated level of difficulty of each item

Code (e.g. FIC 100)

As explained previously, the code indicates the kind of reading passage, in this case fiction, and the grade level for which the instrument is recommended, in this case grade 7.

The reading passages have been gathered from a variety of sources. It may be that all passages are not suitable for all students. Teachers are advised to exercise judgment in selecting passages for use in their classrooms.

Recommended grade level (e.g. Grade 7)

The recommended grade level and, in some instances, the ability level within the grade are given. Where the ability level is indicated, "A" stands for advanced level and "G" for general level.

The purpose in recommending a grade level for each instrument is to prevent students being given the same instruments repeatedly as they progress through the Intermediate Division. The interpretation of results becomes rather difficult when some students trying an instrument have never seen it before, others have tried it one or more times as an assessment, and still others have discussed the reading passage and perhaps also responded to it in writing.

The numbers of instruments recommended for each of the four years are approximately equal. As well, the group of instruments for each grade includes a similar variety of types of reading passages. Among the passages developed for each grade level, there is also a considerable range of difficulty. Thus, some seventh-grade passages are more difficult than some ninth-grade passages.

It would be contrary to the spirit of the pool for a school or school board to reclassify the selections from "most easy" to "most difficult" - with the easiest selections then being allocated to the seventh grade and the most difficult to the tenth grade. Such an organization would imply, quite falsely, that children's reading progresses in some universal pattern through the adolescent years. In fact, some seventh grade students read much better than some tenth grade students. Schools and school boards are advised to stay with the initial recommendation unless they have been able to arrive at some other arrangement satisfactory to all concerned.

Additional grade level(s) (e.g., also 7, 9)

This is simply an indication of the range of grades in which the passage could reasonably be used.

Estimated time allocation (e.g., Time 10 minutes)

An estimated time allocation is given for most reading instruments. The pool selections are not designed primarily to test speed of work; students should be given sufficient time to make a reasonable effort to answer all questions. The estimate given is for the time it will take to read the selection and complete the associated items. Lower grades generally take a few minutes more, higher grades a few minutes less. If a selection is used under test conditions, students should always be told how much time they have for the entire test and about how much time they should allow for each selection.

Guideline objective (e.g., 4.2.2)

Virtually all items have this code, which refers to the appropriate objective or content area on the master table in the Introduction. A particular item may refer to two or more Ministry objectives, but in most cases each item is keyed to one objective.

Pool objective (e.g., INF)

Most of the items have a further classification referring to the table, Hierarchy of Reading Skills, which follows. This table was developed by an OAIP team as a further refinement of the Ministry objectives. It places particular emphasis on objectives demanding the use of thinking skills.

HIERARCHY OF READING SKILLS

Hierarchy level	COMP Literal Comprehension	INF Inference	LIT Literary Themes, Devices	LOG Logical Thought	EFF Cause and effect	DEC Decision making
1	a) shows competence in factual comprehension, incl. straightforward technical explanations b) understands effective detail c) follows sequence of events	a) makes factual inferences b) infers simple purpose in prose and verse c) questions sources of information	a) recognizes literary themes, e.g. courage, love, self-discovery, conflict b) identifies meaning and use of simile, metaphor, personification	a) understands a simple argument b) distinguishes between "all" and "some" in argument c) questions the assumptions of arguments	a) understands simple cause and effect b) understands positive and negative relationships	a) recognizes possible options in problematic sit tions where decision making is necessary b) asks relevant questions in problematic situations
2	a) understands maps, charts, tables b) assimilates facts from several sources c) understands words from context d) uses a variety of sources to determine the reliability of information	a) infers meaning from straightforward verbal devices such as sarcasm, parody, humor b) infers writer's purpose in opinion and ideology c) predicts straightforward outcomes d) understands straightforward use of connotation	a) understands and recognizes use of setting, mood, plot, character, theme b) recognizes form such as prose and verse, short story, novel and drama, satire, humorous and didactic essays c) identifies character stereotypes -- innocence, wickedness, humility, generosity, cunning, foolishness, goodness	a) all xs are ys therefore all ys are xs fallacy is understood b) recognizes ad hominen attacks c) understands use of rhetoric and emotional language in promotion of argument	a) understands need for control of independent variables recognizing when they are and are not controlled b) understands difference between simple relationships and cause and effect	a) distinguishes among decision making in urgen situations, trival situations, and situa tions requiring the considerstio of options b) applies moral, religious and social rules to options c) understands options' consequences
3	a) comprehends technical explanations in science and social science uses texts, dictionaries, etc. b) understands important ideas, concepts c) understands the significance of the sequential development of the writing	a) makes inference from complex writing b) infers meaning from irony c) makes simple generalizations d) differentiates degree of authority of sources e) appreciates varied sets of facts and opinions	a) understands relationship between form and function b) recognizes and interprets two levels of meaning c) recognizes and understands important literary conventions- use of first person, eye witness, anthropomorphism, raconteur d) understands how a piece of writing is developed	a) understands appeal to prejudice b) recognizes tautology c) recognizes use of false premise d) differentiates use and abuse of analogy, including reductio ad absurdum e) recognizes clearly prejudiced and biased remarks	a) understands multicasuality and intended and unintended effects b) understands and recognizes controlled and uncontrolled circumstances for measured relationships	a) elaborates the options and the considerations to be taken int account beyond the moral and social norms b) weights differently various conside rations c) wisely determi best decisions problematic situations
4	analyses structure of complex explanations and descriptions making subtle distinctions	a) infers meaning from straightforward symbols and allusions b) interprets character and events in terms of possible behavior and effects. c) makes generalizations from complex data	a) recognizes use of allegories, satire, irony and the development of ideas b) analyses literary themes, and devices and styles in terms of the writer's purpose	a) distinguishes between improper use of prejudice and appropriate use of logical probability b) understands change of premise c) recognizes false argument in the change of definition of words d) analyses arguments	understands how different outcomes may be brought about by stimulating various combinations of independent variables	a) analyses decisio making situation in written material in term of contextual circumstances, options, moral and social norms b) applies litera situations to contemporary a personal circumstances
5	a) analyses and evaluates complex, conflicting ideas and arguments b) develops a synthetic world view of the topic presented, taking into account relevant data	a) infers meaning from writing with some complexity of symbolism, allusion, figurative language and varied literary forms b) synthesizes and evaluates the implications of written material c) reconciles and evaluates varying opinions and judgments	a) synthesizes and evaluates the integration of literary devices with the writer's message b) develops good taste in literature by integrating affective and cognitive appreciation and understanding	a) synthesizes various arguments avoiding logical fallacies b) evaluates arguments and their conclusions	understands and synthesizes cause and effect relationships where a) there are several controlled independent variables b) there are imperfectly controlled variables c) there are several dependent variables d) the variation in the outcomes may be great or small	a) determines best decisions in a wide range of circumstances-- taking into account an emotional, socia moral and/or religious world view, consequences of options, various other considerations and their weights b) evaluates decision making in real and literary situations, reconciling effect of self

The table provides a taxonomy of reading skills under the headings Literal Comprehension (COMP), Inference (INF), Literary Themes and Devices (LIT), Logical Thought (LOG), Cause and Effect (EFF), and Decision Making (DEC). The six categories are all further divided into five levels, ranging from low to high on the hierarchy. Since some items may test more than one objective, it should not be assumed that a LOG 5 item is necessarily more difficult than a LOG 1 item (although that would generally be true). While LOG 5 item should require a more sophisticated use of logic, a LOG 1 item may in some cases have other problems associated with it, such as textual density or a high level of vocabulary. The items not classified on the hierarchy are shown as N/C. None of the items in Section III, Reading Comprehension Unit, are classified on the hierarchy, since they have their own matrix parallel to the OISE test.

Correct answer and suggested weight (e.g., 1 - A 2)

The multiple-choice format, used throughout Sections I-III of Reading, has well-recognized strengths and weaknesses as a measuring device. It does have the advantage of assessing reading comprehension without, at the same time, assessing writing ability. Teachers who wish to extend the range of the multiple-choice format may adapt the instruments to include oral or written responses to the reading passages.

With multiple-choice questions demanding thoughtful marginal judgments, there will always be some disagreement about the correct answer. The items in Reading have been screened to ensure that they do discriminate adequately - that nearly all good readers get difficult items right and that a great many poor readers do not. Careful readers should see the right answer quite readily if they understand the passage. Although it is impossible to guarantee total accuracy, every effort has been made to eliminate mistakes in answer keys. For these reasons, teachers should not change the answer keys without consulting the pool developers.

Most items in Section I have been given weights. This means that different items count for different amounts in the overall score for a selection. The weights round off the potential scores for selections to multiples of five. Use of the weights is entirely optional and will not improve the reliability of the test; however, the weights serve two purposes for anyone wishing to use them - first, they provide a useful rounded total mark more easily interpreted by students, and second, they provide a more acceptable distribution of student scores in terms of the norms to which students have become accustomed.

Estimated level of difficulty (e.g. 1)

An estimated difficulty level is provided for those items on which preliminary screening data were available or for which an informed guess could be made. An asterisk in this column indicates the item has not been tested, and the level indicated is, in that case, a guess on the part of the item developers based on student performance on an almost identical item. The difficulty level ranges from 1 (most difficult) to 5 (least difficult): a code of 1 means that fewer than 20% of the students at the recommended grade level might answer correctly, and a code of 5 means that more than 80% of the students might answer correctly.

The estimates given are for guidance only. Different populations vary and so results will vary from community to community and from school to school. The way in which selections are administered, before or after instruction or discussion, will also influence the results.

Another important caution is that student performance depends on many factors, including the student's home background, first language, intelligence, and reading habits, the amount of instruction the student has received over the past few years, and whether or not the objectives being tested have been the subject of recent instruction. Thus, there is no simple way in which a teacher can determine whether class performance above or below a given difficulty level is creditable or not. The estimates of difficulty are provided so that teachers will not be too surprised by the outcomes. The estimates should also give teachers an indication of particular problem areas that require special attention in classroom instruction.

Preparing the Instruments for Use in the Classroom

The most convenient way to prepare the reading instruments for use in the classroom is to photocopy them. The reading passages are ready for photocopying as they appear in the pool. However, the items based on the reading passages require some preparation prior to photocopying. Teachers will need to remove whatever information contained in the right hand column that they do not wish students to have. As well, they may wish to delete items or add some questions of their own.

It is important to note that teachers will have to add instructions to students to accompany the instruments. These should include directions to read the passage, an explanation of how to indicate answers to the items, and the length of time allowed to complete the task.

SECTION I: INDIVIDUAL PASSAGES AND ITEMS

Instrument	Title	Grade	Page (R-)
FIC 103	DAN	7	15
FIC 105	CHARLES	7	19
FIC 106	THE TWO WILLIES	7	26
FIC 107	THE DINNER PARTY	7	29
SOC 107	SHOULD HOMEWORK BE ABOLISHED?	7	34
SOC 108	THE CLASS PROJECT	7	41
SCI 101	FOUND AT LAST: THE MONARCH'S WINTER HOME	7	45
POE 101	WILD FRIENDS	7	48
MIS 102	FIGURE OF SPEECH	7	51
FIC 302	DEATHWATCH	8	52
FIC 303	SURVIVAL	8	57
FIC 304	THE SPORTING LIFE	8	62
SOC 304	STEAM INTO WILDERNESS	8	66
SCI 301	COYOTES OF THE PLAINS	8	70
POE 300	THE MATE	8	74
POE 301	APRIL IN THE HILLS/MARCH AFTERNOON	8	77
POE 302	POEMS BY DOROTHY LIVESAY	8	82
MIS 301	CANADIAN POPULATIONS	8	86
MIS 302	PAYING FOR CITY BUSES	8	87
FIC 500	AN ACCIDENT	9A	88
FIC 501	THE HOUND OF THE BASKERVILLES	9G	99

FIC 502	CEMETERY PATH	9G	102
FIC 503	A MASK FOR FEAR	9G	106
FIC 504	A TYRANT AND A WEDDING	9	114
FIC 505	SNOW	9	122
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FIC 507	THE CONSIDERATE SHOPPER	9	133
BIO 500	PILGRIMAGE TO AJAWAAN	9G	139
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SOC 702	THE WILLOWDALE STORY Part II	10	237
SOC 703	SEXISM IN THE SECONDARY SCHOOL	10	247
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POE 706	MY DEATH	10A	279
MIS 700	THE BAY ADVERTISEMENT	10G	285
MIS 701	EMPHASIS ON SKILLS CRITICIZED BY DEANS	10G	287
MIS 702	STUDENT UNEMPLOYMENT	10	291
MIS 703	DEPLETED QUARRIES	10	297

Contribution of Materials

The Ministry of Education wishes to thank the many authors and publishers who have allowed their materials to be used in OAIP. These materials are acknowledged as they occur in the Reading, and Speaking and Listening sections.

As well, the Ministry wishes to thank the Department of Education for the province of New Brunswick for allowing their writing stimuli and samples of student writing to be included in the Writing section of the pool.

The Ministry of Education invites teachers to contribute to the ongoing development of the English pool in the following ways:

1. by identifying errors or weaknesses in instruments and by submitting improved versions,
2. by identifying and providing examples of ways that instruments can be adapted to address additional objectives, to meet the needs of more or less gifted students, etc., and
3. by identifying gaps in the coverage provided by existing instruments and by suggesting the kinds of instruments that might be developed to fill the gaps.

Comments, suggestions, and examples should be forwarded to

OAIP English Project
Research and Evaluation Branch
Ministry of Education
Mowat Block, Queen's Park
Toronto, Ontario
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Objectives: Curriculum Guideline for Intermediate Division English (1977)

The following objectives are reproduced from pp. 10-13 of curriculum guideline, Intermediate Division English (1977). Each objective has been given a coding number for reference to the instruments and strategies in the English pool.

1.0 THINK

- think about experiences, ideas, and feelings with increasing clarity, logic, and sensitivity;

1.1 - develop powers of observation and recall;

1.2 - comprehend and analyse what is being communicated;

1.3 - formulate and respond to questions of varying depth or range;

1.4 - gather or research, interpret, integrate, and design and present ideas or information;

1.5 - make inferences and develop logical trains of thought;

1.6 - assess the relevance and credibility of evidence;

1.7 - synthesize disparate pieces of information for a purpose;

1.8 - recognize the role that knowledge, logic, intuition, and feeling play in the process of thinking or problem-solving;

1.9 - understand the role of the media (film, radio, television, newspapers, journals) in the shaping of thought, attitudes, and habits;

1.10 - begin to develop a personal stock of criteria for evaluating the ideas, procedures, and alternatives communicated by various means.

2.0 LISTEN

- listen with sensitivity, understanding, and discrimination;

2.1 - develop the powers of attention and concentration upon which successful listening depends;

2.2 - become increasingly aware of how something is said, as well as what is said;

2.3 - develop sensitivity to sound, becoming constantly and critically aware of the nuances of rational speech, expressive speech, music, and other sounds;

2.4 - develop greater sensitivity to, and appreciation of, the viewpoint of others;

2.5 - become increasingly aware of the relationship between listening and responding, through such activities as debate, dramatic dialogue, and discussions of all kinds;

2.6 - relate this awareness and discrimination to the media used for instructional or recreational purposes.

3.0 SPEAK

- articulate ideas, thoughts, and feelings with confidence and clarity;

3.1 - develop a growing competence in speech through such activities as discussion, debate, improvisation, panel discussion, role-playing, drama, and formal speaking;

3.2 - become increasingly aware of the importance of tonal aspects of speech;

3.3 - develop a growing appreciation of the relationship between speech and audience, and become increasingly adept at adapting speech to a particular audience;

3.4 - develop the ability to understand, empathize with, or paraphrase another person's point of view;

3.5 - grow in general awareness of the sociological aspects of speech.

4.1.0 READ

- acquire the interests and attitudes of a maturing reader;

4.1.1 - develop sufficient confidence to participate actively in a variety of reading tasks;

4.1.2 - continue to develop an understanding and enjoyment of many varieties of written language;

4.1.3 - develop personal reading interest and tastes.

4.2.0 READ

- extend and refine personal use of reading/reasoning/language processes;

4.2.1 - read a variety of materials with fluency and efficiency;

4.2.2 - focus attention on meaning;

4.2.3 - set appropriate purposes for reading;

4.2.4 - think while reading - for example, interpret, form mental images, discern cause and effect, main idea and detail, sequence;

4.2.5 - obtain and use information proficiently, checking it for bias, relevance, and accuracy;

4.2.6 - follow increasingly complex syntax and organizational patterns with fluency.

4.3.0 READ

- extend and consolidate vocabulary and word skills outlined for the Junior Division in "The Formative Years";

4.3.1 - recognize on sight most words appropriate to personal level;

4.3.2 - use reference works such as the dictionary and encyclopedia to unlock (read and understand) new words;

4.3.3 - demonstrate a precise understanding of the denotation, as well as interest in the connotations, of words encountered in reading;

4.3.4 - use a thesaurus appropriately.

4.4.0 READ

- develop control over personal reading rate;

4.4.1 - read at speeds that are adequate for comprehension and appropriate to the purpose and the type of material being read.

5.1.0 WRITE

- use writing skills commensurate with physical, intellectual, and emotional maturity;

5.1.1 - demonstrate an expanding vocabulary, increased proficiency in spelling and punctuation, and precision in language usage;

5.1.2 - demonstrate in writing an increasing competence in the use of the conventions of standard written English;

5.1.3 - acquire a deeper understanding of both the denotative and connotative function of words and apply this growing understanding to writing;

5.1.4 - develop an increasing sensitivity to the colour and vigour that can be achieved through the use of figurative language;

5.1.5 - develop the skills of accurate observation and reporting;

5.1.6 - develop an appreciation of personal observations, experiences, ideas, and feelings as potential resources for writing;

5.1.7 - write about these experiences, ideas, and feelings with increasing clarity, logic, and sensitivity;

5.1.8 - experience the joy of creativity;

5.1.9 - demonstrate a growing proficiency in collecting, organizing, and presenting information in a coherent and appropriate form;

5.1.10 - gain, through practice, advice, and encouragement, a growing competence in various forms of writing, both functional and creative, such as diaries, journals, letters; expository, narrative, or descriptive paragraphs; scripts, poems, or stories;

5.1.11 - develop the ability to vary style and language level (register) to suit a variety of purposes;

5.1.12 - perform with increasing precision and clarity such school language tasks as taking and making notes, writing reports, and answering examination questions;

5.1.13 - become aware of the usefulness, for reference purposes, of books on English usage;

5.1.14 - recognize the importance of legible handwriting in a presentation; develop a legible form of handwriting commensurate with psychomotor skills.

5.2.0 WRITE

- recognize and appreciate models of writing;

5.2.1 - infer principles of language structure and usage from personal writing and literary models;

5.2.2 - develop skill in adapting language to a specific purpose and audience so that the writing may achieve maximum impact;

5.2.3 - understand some of the forces (such as the media) that work for or against change in English usage.

5.3.0 WRITE

- recognize and appreciate the function of review, revision, and assessment in the process of improving written work;

5.3.1 - gain, through editing, increasing competence in determining the voice, the syntactic structures, and the writing style most appropriate for a particular purpose;

5.3.2 - assess, through interaction with teachers and peers, the organization and quality of written expression;

5.3.3 - develop increasing sensitivity to the functions of language patterns which help one to classify, organize, summarize, interpret, synthesize, hypothesize, present, or assess written expression;

5.3.4 - begin to acquire (having first recognized the functions) a simple descriptive terminology that will facilitate the giving and receiving of feedback concerning usage;

5.3.5 - focus on ways of discovering and describing relationships, as opposed to the rote-memorization of definitions.

6.0 VALUE

- appreciate the role and value of language and literature in one's life;

6.1 - develop an appreciation of the role that language plays in developing perception and understanding of the world;

6.2 - develop awareness of the relationship between thought and language;

6.3 - gain, through language and literature, insights that enable one to build a sense of identity, purpose, self-worth, and satisfaction;

6.4 - grow in understanding of one's cultural heritage within the context of Canada's multicultural society;

6.5 - understand persons belonging to other social and cultural groups as well as to one's own;

6.6 - recognize the riches that literature and language hold for personal growth and value them for their power to provide vicarious experience, to shed light on interpersonal relationships, and to extend and deepen personal awareness;

6.7 - begin to see language and literature as a means whereby intellectual, moral, and social values can be explored;

6.8 - conceive of learning as a lifelong experience in which language and literature, regardless of the medium through which they are presented (print, film, television), play a major part;

6.9 - become aware of the many ways in which language and literature can enrich life, recognizing that the power of language may be used both *for* and *against* one, and that is useful to remain linguistically fit.

DAN

"It's about Dan. He's a great dog, but I guess you know that as well as I do. I was wondering if you could keep him here for me."

"Why should I keep Dan here, son?"

"Well, it's like this," Luke said, fumbling the words awkwardly. "My uncle won't let me keep him any more...says he's too old." His mouth began to tremble, then he blurted out the story.

"I see, I see," Mr. Kemp said slowly, and he got up and came over to the steps and sat down and began to stroke the collie's head. "Of course, Dan's an old dog, son," he said quietly. "And sooner or later you've got to get rid of an old dog. Your uncle knows that. Maybe it's true that Dan isn't worth his keep."

"He doesn't eat much, Mr. Kemp. Just one meal a day."

"I wouldn't want you to think your uncle was cruel and unfeeling, Luke," Mr. Kemp went on. "He's a fine man...maybe just a little bit too practical and straightforward."

"I guess that's right," Luke agreed, but he was really waiting and trusting the expression in the old man's eyes.

"Maybe you should make him a practical proposition."

"I - I don't know what you mean."

"Well, I sort of like the way you get the cows for me in the evenings," Mr. Kemp said, smiling to himself. "In fact, I don't think you need me to go along with you at all. Now, supposing I gave you seventy-five cents a week. Would you get the cows for me every night?"

"Sure I would, Mr. Kemp. I like doing it, anyway."

"All right, son. It's a deal. Now I'll tell you what to do. You go back to your uncle, and before he has a chance to open up on you, you say right out that you've come to him with a business proposition. Say it like a man, just like that. Offer to pay him the seventy-five cents a week for the dog's keep."

"But my uncle doesn't need seventy-five cents, Mr. Kemp," Luke said uneasily.

"Of course not," Mr. Kemp agreed. "It's the principle of the thing. Be confident. Remember that he's got nothing against the dog. Go to it, son. Let me know how you do," he added, with an amused smile. "If I know your uncle at all, I think it'll work."

Excerpt from "Luke Baldwin's Vow" by Morley Callaghan.

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FIC 103

DAN

1. From the information provided, the reader may conclude that

   (A) Luke left the dog permanently with Mr. Kemp.
   (B) Luke accepted Mr. Kemp's advice.
   (C) Luke agreed to get rid of the old dog.
   (D) fear prevented Luke from taking Mr. Kemp's advice.

2. Why did Luke approach Mr. Kemp?

   (A) He was confident Mr. Kemp would help him.
   (B) Mr. Kemp always gave good advice.
   (C) Mr. Kemp liked Dan more than Dan's uncle did.
   (D) Mr. Kemp was the best friend of Luke's uncle.

3. From the evidence in this selection, the relationship between Luke and Mr. Kemp is probably based on

   (A) employment.
   (B) dependence.
   (C) necessity.
   (D) confidence.

4. Which one of the following statements is NOT true?

   (A) Luke's uncle dislikes dogs.
   (B) Mr. Kemp has a good understanding of Luke's uncle.
   (C) Because Dan is old, he probably isn't worth his keep.
   (D) Mr. Kemp is sympathetic to Luke's cause.

Grade 7 also 8, 9

Time 10 minutes

Objectives

1 - 1.5
2 - 1.1
3 - 1.5
4 - 1.2
    4.2.4
5 - 6.1

Pool Objectives

1 - INF 1
2 - COMP 1
3 - INF 1
4 - COMP 2
    EFF 1
5 - LIT 3

Answers	WT
1 - B	4
2 - A	5
3 - D	3
4 - A	5
5 - D	3

Difficulty Level

1 - 5
2 - 4
3 - 3
4 - 4
5 - 3

5. What impression of the uncle's character do we get?

   (A) He does not have much appreciation of animals.
   (B) He is harsh in his treatment of Luke.
   (C) He is very interested in earning a few extra dollars.
   (D) He is fair and open to a reasonable argument.

CHARLES

The day my son Laurie started kindergarten he renounced corduroy overalls with bibs and began wearing blue jeans with a belt. I watched him go off the first morning with the older girl next door, seeing clearly that an era of my life was ended, my sweet-voiced nursery-school tot replaced by a long-trousered, swaggering character who forgot to stop at the corner and wave goodbye to me.

He came home the same way, the front door slamming open, his hat on the floor, and the voice suddenly became raucous shouting, "Isn't anybody here?"

At lunch he spoke insolently to his father, spilled his baby sister's milk, and remarked that his teacher said we were not to take the name of the Lord in vain.

"How was school today?" I asked, elaborately casual.

"All right," he said.

"Did you learn anything?" his father asked.

Laurie regarded his father coldly. "I didn't learn nothing," he said.

"Anything," I said. "Didn't learn anything."

"The teacher spanked a boy, though," Laurie said, addressing his bread and butter. "For being fresh," he added with his mouth full.

Laurie thought. "It was Charles," he said. "He was fresh. The teacher spanked him and made him stand in a corner. He was awfully fresh."

"What did he do?" I asked again, but Laurie slid off his chair, took a cookie, and left, while his father was still saying, "See here, young man."

The next day Laurie remarked at lunch, as soon as he sat down, "Well, Charles was bad again today." He grinned enormously and said, "Today Charles hit the teacher."

"Good Heavens," I said, mindful of the Lord's name. "I suppose he got spanked again?"

"He sure did," Laurie said. "Look up," he said to his father.

"What?" his father said, looking up.

"Look down," Laurie said. "Look at my thumb. Gee, you're dumb." He began to laugh insanely.

"Why did Charles hit the teacher?" I asked quickly.

"Because she tried to make him color with red crayons," Laurie said. "Charles wanted to color with green crayons so he hit the teacher and she spanked him and said nobody play with Charles but everybody did."

The third day - it was Wednesday of the first week - Charles bounced a see-saw on the head of a little girl and made her bleed, and the teacher made him stay inside all during recess. Thursday Charles had to stand in a corner during story-time because he kept pounding his feet on the floor. Friday Charles was deprived of blackboard privileges because he threw chalk.

On Saturday I remarked to my husband, "Do you think kindergarten is too unsettling for Laurie? All this toughness and bad grammar, and this Charles boy sounds like such a bad influence."

"It'll be all right," my husband said reassuringly. "Bound to be people like Charles in the world. Might as well meet them now as later."

On Monday Laurie came home late, full of news. "Charles," he shouted as he came up the hill; I was waiting anxiously on the front step. "Charles," Laurie yelled all the way up the hill, "Charles was bad again."

"Come right in," I said, as soon as he came close enough. "Lunch is waiting."

"You know what Charles did?" he demanded, following me through the door. "Charles yelled so in school they sent a boy in from first grade to tell the teacher she had to make Charles keep quiet, and so Charles had to stay after school. And so all the children stayed to watch him."

"What did he do?" I asked.

"He just sat there," Laurie said, climbing into his chair at the table. "Hi, Pop, y'old dust mop."

"Charles had to stay in after school today," I told my husband. "Everyone stayed with him."

"What does this Charles look like?" my husband asked Laurie. "What's his other name?"

"He's bigger than me," Laurie said. "And he doesn't have any rubbers and he doesn't ever wear a jacket."

Monday was the first Parent-Teachers meeting, and only the fact that the baby had a cold kept me from going; I wanted passionately to meet Charles's mother. On Tuesday Laurie remarked suddenly, "Our teacher had a friend come to see her in school today."

"Charles's mother?" my husband and I asked simultaneously.

"Naaah," Laurie said scornfully. "It was a man who came and made us do exercises; we had to touch our toes. Look." He climbed down from his chair and squatted down and touched his toes. "Like this," he said. He got solemnly back into his chair and said, picking up his fork, "Charles didn't even do exercises."

"That's fine," I said heartily. "Didn't Charles want to do the exercises?"

"Naaah," Laurie said. "Charles was so fresh to the teacher's friend he wasn't let do exercises."

"Fresh again," I said.

"He kicked the teacher's friend," Laurie said. "The teacher's friend told Charles to touch his toes like I just did and Charles kicked him."

"What are they going to do about Charles, do you suppose?" Laurie's father asked him.

Laurie shrugged elaborately. "Throw him out of school, I guess," he said.

Wednesday and Thursday were routine: Charles yelled during story hour and hit a boy in the stomach and made him cry. On Friday Charles stayed after school again and so did all the other children.

With the third week of kindergarten Charles was an institution in our family: the baby was being a Charles when he filled his wagon full of mud and pulled it through the kitchen; even my husband, when he caught his elbow in the telephone cord and pulled telephone, ashtray, and a bowl of flowers off the table, said, after the first minute, "Looks like Charles."

During the third and fourth weeks it looked like a reformation in Charles; Laurie reported grimly at lunch on Thursday of the third week, "Charles was so good today the teacher gave him an apple."

"What?" I said, and my husband added warily, "You mean Charles?"

"Charles," Laurie said. "He gave the crayons around and he picked up the books afterward and the teacher said he was her helper."

"What happened?" I asked incredulously.

"He was her helper, that's all," Laurie said, and shrugged.

"Can this be true, about Charles?" I asked my husband that night. "Can something like this happen?"

"Wait and see," my husband said cynically. "When you've got a Charles to deal with, this may mean he's only plotting."

He seemed to be wrong. For over a week Charles was the teacher's helper; each day he handed things out and he picked things up; no one had to stay after school.

"The PTA meeting's next week again," I told my husband one evening. "I'm going to find Charles's mother there."

"Ask her what happened to Charles," my husband said. "I'd like to know."

"I'd like to know myself," I said.

On Friday of that week things were back to normal. "You know what Charles did today? Laurie demanded at the lunch table, in a voice slightly awed. "He told a little girl to say a word and she said it and the teacher washed her mouth out with soap and Charles laughed."

"What word?" his father asked unwisely, and Laurie said, "I'll have to whisper it to you, it's so bad." He got down off his chair and went around to his father. His father bent his head down and Laurie whispered joyfully. His father's eyes widened.

"Did Charles tell the little girl to say that?" he asked respectfully.

"She said it twice," Laurie said. "Charles told her to say it twice."

"What happened to Charles?" my husband asked.

"Nothing," Laurie said. "He was passing out the crayons."

Monday morning Charles abandoned the little girl and said the evil word himself three or four times, getting his mouth washed out with soap each time. He also threw chalk.

My husband came to the door with me that evening as I set out for the PTA meeting. "Invite her over for a cup of tea after the meeting," he said. "I want to get a look at her."

"If only she's there," I said prayerfully.

"She'll be there," my husband said. "I don't see how they could hold a PTA meeting without Charles's mother."

At the meeting I sat restlessly, scanning each comfortable matronly face, trying to determine which one hid the secret of Charles. None of them looked to me haggard enough. No one stood up in the meeting and apologized for the way her son had been acting. No one mentioned Charles.

After the meeting I identified and sought out Laurie's kindergarten teacher. She had a plate with a cup of tea and piece of marshmallow cake; I had a plate with a cup of tea and a piece of marshmallow cake. We maneuvered up to one another cautiously, and smiled.

"I've been so anxious to meet you," I said. "I'm Laurie's mother."

"We're all so interested in Laurie," she said.

"Well, he certainly likes kindergarten," I said. "He talks about it all the time."

"We had a little trouble adjusting, the first week or so," she said primly, "but now he's a fine little helper. With occasional lapses, of course."

"Laurie usually adjusts very quickly," I said. "I suppose this time it's Charles's influence."

"Charles?"

"Yes," I said, laughing, "you must have your hands full in that kindergarten, with Charles."

"Charles?" she said. "We don't have any Charles in the kindergarten."

"Charles" from THE LOTTERY
by Shirley Jackson.

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FIC 105

CHARLES

1. What type of a boy is Laurie?

   (A) temperate
   (B) kind
   (C) devious
   (D) sensitive

2. What can be inferred from the final statement: "We don't have any Charles in the kindergarten."?

   (A) Charles was officially taken out of the kindergarten.
   (B) Charles was the name that Laurie used when referring to his own actions at school.
   (C) The teacher did not want to discuss other children with Laurie's mother.
   (D) Charles was the name given by Laurie to one of his classmates.

3. "Being a Charles" around the house meant that the individual was

   (A) having a good time.
   (B) making a mess.
   (C) playing practical jokes.
   (D) misbehaving.

4. When Laurie started kindergarten, his behaviour became

   (A) rude.
   (B) restrained.
   (C) carefree.
   (D) reckless.

5. In this story, the expression "being fresh" is another way of saying

   (A) being destructive.
   (B) adopting a new approach.
   (C) behaving unacceptably.
   (D) impressing the other students.

Grade 7 also 8

Time 20 minutes

Objectives

1 - 4.2.2
2 - 1.4
1.5
3 - 1.5
1.6
6.1
4 - 1.1
5 - 1.2
6 - 4.2.2
7 - 1.2
4.3.3
8 - 1.5
9 - 1.7
10 - 1.5
6.7

Pool Objectives

1 - LIT 2
2 - INF 4
3 - INF 3
LIT 2
4 - COMP 1
5 - COMP 2
6 - LIT 2
7 - COMP 2
8 - INF 4
9 - INF 5
10 - INF 4

6. Charles' misbehaviour might be compared to

(A) a monkey in a cage.
(B) a cat hunting birds.
(C) a hamster on a treadmill.
(D) a dog wanting affection.

7. Laurie's father spoke cynically when Charles became a teacher's helper. What does the word "cynically" mean in the story? (line 138)

(A) mistrustfully
(B) trustingly
(C) despairingly
(D) ironically

8. The best word to describe Laurie's behaviour in the light of the ending is

(A) erratic.
(B) imaginative.
(C) impressive.
(D) versatile.

9. What word might best describe the state of mind of Laurie's mother toward the end of the story?

(A) perplexed
(B) amused
(C) annoyed
(D) relieved

0. The behaviour of Laurie best illustrates a human tendency to

(A) escape.
(B) fantasize.
(C) rebel.
(D) blame.

Answers	WT
1 - C	3
2 - B	4
3 - D	3
4 - A	2
5 - C	2
6 - A	2
7 - A	1
8 - B	1
9 - A	1
10 - B	1

Difficulty Level

1 - 4
2 - 4
3 - 4
4 - 3*
5 - 3
6 - 3
7 - 2
8 - 2
9 - 3
10 - 2

THE TWO WILLIES

In those days, before anyone dreamed of dressing children to look like grown-ups; when "tussore" silk frocks were embroidered with cross-stitch and when black cotton stockings, ribbed, and high button boots, corkscrew curls and butterfly hair ribbons were regulation apparel for the small girl - in those days Elizabeth had no second-hand knowledge of the feeling of love. The strange sensation that choked her heart was closer to pain than joy. The more she hugged it into herself the more did she want to burst into a hundred pieces. Yet she knew it had to be a secret, shared with no one. A mingling of sweetness and longing; and a name, humming through her head. The name, Willie.

Actually there were two Willies, living on the same block in West Winnipeg; and each one had a part in awaking her feelings. Across the street from her house was Wee Willie, the little two-year old she looked after on those long afternoons when "the doctor said" she could not join the other children at school. And then, right next door to her, was Big Willie - Willie Hall, the high school boy. He it was who in summertime took her for rides on his handle bars and in winter let her come and help him shovel snow off the sidewalk; her tiny shovel rasping against the ice, her small voice plying him with questions. He always listened seriously, and answered seriously...not like so many grown-ups.

Perhaps he was lonely too, living with that very cross church-going mother. Anyway, it seemed to happen every spring, when she heard the rushing sound of snow melting, of water gurgling and singing underneath the icy crust; when the first crows whooped and swooped in a black stagger against the dazzling blue; she would feel this strange excitement running up and down her left side; she would sit and wait for the moment when Willie came riding home from school with his "Hello, Elizabeth!" He always gave her a special, lighted up smile; his short blonde hair was bushy like a wheatfield.

From A WINNIPEG CHILDHOOD by Dorothy
Livesay, Peguis Publishers Limited,
Winnipeg, 1973.

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FIC 106

THE TWO WILLIES

It may be assumed from reading the selection that Elizabeth

(A) was a foolishly sentimental girl.
(B) was often ill and therefore did not attend school.
(C) was infatuated with Wee Willie.
(D) enjoyed sharing her feelings with others.

The simile "like a wheatfield" (lines 39 and 40) implies that

(A) Willie's smile was broad and sunny.
(B) Willie lived on the prairies.
(C) Willie's hair was fair and thick.
(D) Willie's hair was untidy and poorly cut.

Which of the following quotations does NOT refer to Willie Hall?

(A) "sweetness and longing" (lines 12 and 13)
(B) "lonely" (line 29)
(C) "always listened seriously" (lines 26 and 27)
(D) "lighted up smile" (lines 38 and 39)

The mood of this selection is

(A) humorous.
(B) reflective.
(C) ironic.
(D) joyful.

This selection is mainly about

(A) little girls of long ago.
(B) babysitting a two-year old.
(C) a young girl's secret.
(D) the feeling of love that develops in spring.

Grade 7 also 8, 9

Time 6 minutes

Objectives

1 - 1.5
2 - 4.2.2
3 - 4.2.2
4 - 6.2
5 - 1.2
6 - 6.2

Pool Objectives

1 - INF 1
2 - LIT 1
3 - LIT 2
4 - LIT 2
5 - COMP 3
6 - LIT 3

Answers	WT
1 - B	2
2 - C	2
3 - A	2
4 - B	2
5 - C	4
6 - D	3

Difficulty Level

1 - 2
2 - 3
3 - 2
4 - 2
5 - 3
6 - 3

6. The writer symbolically associates Elizabeth's feelings with

(A) a ride on a bicycle.
(B) long afternoons away from school.
(C) excitement running around her body.
(D) the awakening of spring.

THE DINNER PARTY

The country is India. A colonial official and his wife are giving a large dinner party. They are seated with their guests - army officers and government attachés and their wives, and a visiting American naturalist - in their spacious dining room, which has a bare marble floor, open rafters, and wide glass doors opening onto a veranda.

A spirited discussion springs up between a young girl who insists that women have outgrown the jumping-on-a-chair-at-the-sight-of-a-mouse era and a colonel who says that they haven't.

"A woman's unfailing reaction in any crisis," the colonel says, "is to scream. And while a man may feel like it, he has that ounce more of nerve control than a woman has. And that last ounce is what counts."

The American does not join in the argument but watches the other guests. As he looks, he sees a strange expression come over the face of the hostess. She is staring straight ahead, her muscles contracting slightly. With a slight gesture she summons the native boy standing behind her chair and whispers to him. The boy's eyes widen, and he quickly leaves the room.

Of the guests, none except the American notices this or sees the boy place a bowl of milk on the veranda just outside the open doors.

The American comes to with a start. In India, milk in a bowl means only one thing - bait for a snake. He realizes there must be a cobra in the room. He looks up at the rafters - the likeliest place - but they are bare. Three corners of the room are empty and in the fourth the servants are waiting to serve the next course. There is only one place left - under the table.

His first impulse is to jump back and warn the others, but he knows the commotion would frighten the cobra into striking. He speaks quickly, the tone of his voice so arresting that it sobers everyone.

"I want to know just what control everyone at this table has. I will count three hundred - that's five minutes - and not one of you is to move a muscle. Those who move will forfeit fifty rupees. Ready!"

The twenty people sit like stone images while he counts. He is saying "...two hundred and eighty..." when, out of the corner of his eye, he sees the cobra emerge and make for the bowl of milk. Screams ring out as he jumps to slam the veranda doors safely shut.

"You were right, Colonel!" the host exclaims. "A man has just shown us an example of perfect control."

"Just a minute," the American says, turning to his hostess. "Mrs. Wynnes, how did you know that cobra was in the room?"

A faint smile lights up the woman's face as she replies: "Because it was crawling across my foot."

Mona Gardner

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FIC 107

THE DINNER PARTY

The American seems to know a great deal about cobras because

(A) he is a colonial official.
(B) he has lived for many years in India.
(C) he is a naturalist.
(D) he is a government attaché.

At the dinner party a lively argument develops over whether or not

(A) men are braver than women.
(B) men are more rational than women.
(C) women are more afraid of animals than men are.
(D) women panic in a crisis more than men.

The American concludes that a snake must be under the table because

(A) three corners of the room were empty.
(B) the open rafters are bare.
(C) the servants are in the fourth corner.
(D) all of the above.

The host's statement "A man has just shown us an example of perfect control" (lines 47 and 48) is ironic because

(A) none of the guests moved a muscle.
(B) the hostess had maintained the most perfect control in the circumstances.
(C) several guests screamed when they realized that the cobra had been in the room.
(D) the American's first impulse was to jump back and warn the others.

Grade 7 also 8, 9

Time 12 minutes

Objectives

1 - 1.1
2 - 1.1
3 - 1.2
4 - 6.2
5 - 1.5
6 - 4.2.2
7 - 4.3.3
8 - 4.2.2
9 - 1.5
10 - 1.5
11 - 1.1

Pool Objectives

1 - COMP 1
2 - COMP 1
3 - COMP 2
4 - LIT 4
5 - INF 2
6 - LIT 3
7 - COMP 2
8 - LIT 2
9 - INF 1
10 - INF 2
11 - COMP 1

5. Which of the following phrases best illustrates the fact that the hostess is controlling her nerves?

(A) "staring straight ahead"
(B) "slight gesture"
(C) "faint smile"
(D) "muscles contracting slightly"

6. "Because it was crawling across my foot" is an excellent sentence for concluding this selection because it

(A) clearly demonstrates that the Colonel's sexist argument is valid.
(B) shows the gallantry of the American.
(C) totally surprises the reader.
(D) amusingly challenges the Colonel's original argument.

7. The phrase "sit like stone images" is effective because it suggests the guests

(A) were very bored.
(B) were listening most attentively.
(C) were totally still.
(D) were absolutely terrified.

8. The descriptive details of the room add

(A) interest to the plot.
(B) an element of mystery to the setting.
(C) a natural explanation for the cobra's presence.
(D) information necessary for understanding the story.

9. The American does not enter the discussion because

(A) the argument is about a different culture.
(B) he is not interested in the subject.
(C) he does not want to argue since he is a guest.
(D) he is an interested observer.

Answers	WT
1 - C	2
2 - D	3
3 - D	2
4 - B	3
5 - D	2
6 - D	2
7 - C	2
8 - D	2
9 - D	2
10 - D	2
11 - C	3

Difficulty Level

1 - 4
2 - 4
3 - 4
4 - 2
5 - 3
6 - 2
7 - 3
8 - 2
9 - 3
10 - 3
11 - 4

10. The first indication that something unusual is to happen occurs when

(A) the Colonel states that "a woman's unfailing reaction in any crisis is to scream".
(B) the American "looks up at the rafters".
(C) the native boy "quickly leaves the room".
(D) the American sees "a strange expression come over the face of the hostess".

11. In this selection the most significant characteristic of the cobra proves to be its tendency

(A) to hang from the rafters.
(B) to crawl over people's feet.
(C) to drink milk.
(D) to slither through any open door.

SHOULD HOMEWORK BE ABOLISHED?

Mr. Prentice is the language teacher in seventh grade of Beamsville Elementary School. He has organized a debate on homework. Four speakers have prepared themselves for the debate. The rules are that the four speakers will make short opening statements. They will then discuss the topic among themselves. Next, members of the class will have the opportunity to ask questions of the speakers and to make comments themselves.

Mr. Prentice: The debate today is on homework - should we have it or should it be abolished? First of all let's hear what our speakers have to say. Joan is going to begin and she is taking the affirmative, the case that we should have homework.

Joan: Karen and I have divided the topic between us. I am going to argue that homework is good for the school and should not be abolished. Karen is going to argue that it is good for the pupil. In first grade, kids don't usually have any homework. It doesn't matter very much at that grade level because there is a lot of spare time in the day so that children can get their work finished. By the time you get to grade six or seven, it's quite different. You know how we all work at different speeds in class. For example, Janet over there never stops talking - look, she's even chattering now ...

Janet: I am not! Anyway, you should speak a bit louder so ...

Joan: Well, anyway, some kids work harder in class, some kids talk a lot, some kids are smarter than others - homework means everyone is responsible for getting to the same place as everyone else. That makes it much better for the teacher so he can plan each day's work. When we come to a new unit, we are all ready to begin.

Mr. Prentice: Well, Sean, what do you have to say to that?

Sean: It seems to me that's a pretty silly argument for all the homework we have to do. We don't just finish off a few questions we should have done in class, we're given whole new assignments and new sets of questions. In any case, everybody is not ready for the next unit. The ones who spend more time on homework are the same kids that do most work in class. The smart kids get further and further ahead and the slow ones (like me!) get further and further behind. Anyway, why should we have all this new homework if we're just supposed to be finishing things off?

Joan: Well, that's mainly Karen's part of the argument. My point is that it is much more convenient for learning if everybody has the responsibility to get to a certain point at a certain time.

Karen: That's right. But it's good for the kid as well. When you get older you'll have to learn to work on your own and not only when a teacher or a boss is standing over you. My older sister in grade eleven does most of her best work at home. She is really good at English and wants to become a journalist. She says she can never think of good ideas in school. She spends hours dreaming up a good essay at home.

Mr. Prentice: Joe, what do you think?

Joe: I don't understand it. (The class laughs and someone says, "You never do.") Whenever there is something nasty to do - like washing the dishes, homework, cleaning the floors - all I hear is, "You have to learn some responsibility. You won't have all this free time to loll around doing nothing when you grow up." But whenever something pleasant comes up - like borrowing a motor-bike for a ride, watching the late show, or taking a drink - oh, then it's a different story. "You're only a tiny little dimwitted child and your puny brain can't handle a motor-bike," but, mind you, that puny brain *can* handle the lawn mower. My dad drives a truck for the town. Except when he's on overtime, he's home by half past four every day. And he hardly ever works week-ends. *He* never gets any homework. My mum works about ten hours a week as a hair-stylist, mainly Thursday and Friday nights and Saturday mornings. She doesn't have to bring a set of curlers home to practise on. So why do I get all this homework? Either it's practice of stuff I can already do, or it's new work that I can't do anyway.

Sean: Right on Joe! I have to do a project on Peru by next week for Miss Jackson in geography. Why? What good is Peru to me? I don't know anything about Peru and I certainly won't know anything by the time I finish that project. I'll cut some pictures out of the

National Geographic, copy a few pages out of an encyclopedia and stick it all on a piece of pretty cardboard. For what? So my mum and dad can come in and see it on parents' night. The only problem is, I don't even have a mum and dad, so why do I have to do it?

SOC 107

SHOULD HOMEWORK BE ABOLISHED?

Which of the following would be the most logical challenge to put to Joan?

(A) Who do most work at home - those who work hardest in school or those who do little work at school?
(B) Should more class time be given to weak students so that they don't fall behind?
(C) Do you think that if students worked harder, they wouldn't fall behind in the first place?
(D) Why can't you learn to do independent tasks in school?

Which of the following would be the most logical challenge to put to Sean?

(A) You say you are one of the slow ones. Hasn't homework helped you keep up with the rest of the class in history and language?
(B) Don't you think most homework is just given to keep us busy?
(C) If there is no homework, doesn't that mean that even kids who want to keep up will fall behind because they never are expected to work at home?
(D) Do you think homework is better if it's new work or finishing off old work?

Which of the following would be the most logical challenge to put to Karen?

(A) Why should we have to do homework just because your sister enjoys doing it?
(B) What do you think people should do instead of homework?
(C) If your sister didn't have homework, wouldn't she work much harder in school?
(D) Just because some people have to learn to work independently why give everyone homework?

Grade 7 also 8

Time 25 minutes

Objectives

1 - 1.3
1.8
2 - 1.3
1.8
3 - 1.3
1.8
4 - 1.3
1.8
5 - 1.1
6 - 1.3
1.8
7 - 1.3
1.5
8 - 1.3
1.5
9 - 1.6
10 - 1.3
1.8

Pool Objectives

1 - LOG 1
2 - LOG 1
3 - LOG 1
4 - LOG 3
5 - COMP 1
6 - LOG 1
7 - LOG 2
8 - LOG 2
9 - DEC 1
10 - LOG 1

4. Which of the following would be the most logical challenge to put to Joe?

(A) What age do you think young people should be when they drive cars and motor bikes?
(B) What's homework got to do with motor-bikes, washing floors and all that stuff?
(C) There are a great many ways of becoming more independent - in sports and clubs - whereas most people get their parents to help with homework, don't you think?
(D) Is independence only to be developed when doing things that are fun?

5. Which of the following, according to Joe, is an example of cause and effect?

(A) His father drives a truck and therefore does not need to be independent.
(B) Adults want young people to become independent. Therefore they should allow them to ride motorcycles at an early age.
(C) His parents think he is too slow to manage a motorcycle. Therefore they give him the grass to cut.
(D) Adults want unpleasant jobs done. Therefore they use the argument of learning independence as an excuse.

6. Which of the following is the most logical statement of Sean's argument about projects?

(A) Projects are done mainly at home. Therefore projects are of little value as they don't teach independence.
(B) Most students don't learn very much from their homework projects. Therefore the projects are of little value.
(C) Sean does not have any parents to admire his projects. Therefore he should be excused from project work.
(D) Students mainly cut and paste to do projects. Therefore they should not form part of homework.

Answers	WT
1 - A	3
2 - C	3
3 - D	3
4 - D	3
5 - D	3
6 - B	4
7 - C	4
8 - A	2
9 - C	3
10 - C	2

Difficulty Leve

1 - 2*
2 - 2
3 - 2
4 - 2
5 - 2
6 - 3
7 - 2
8 - 1*
9 - 2
10 - 1

7. Later on in discussion the following points are made:

Joan: The reason Joe is so much against homework is that he never does any himself and is always in trouble over it.

Karen: My brother would never have won a scholarship to university if he hadn't done lots of homework.

Joe: Just because some people who do homework are successful, that doesn't mean homework is valuable.

Sean: Projects really turn me off. I wonder how many kids in the class really enjoy doing projects.

Which of the above makes the best argument concerning homework?

(A) Joan
(B) Karen
(C) Joe
(D) Sean

8. The following arguments arose in class discussion. Which is the most logical?

(A) "As our country gets richer, adults have more leisure time. So it's only reasonable that children's homework should be reduced a bit too."
(B) "Projects are usually homework and they're pretty useless. Therefore homework should be abolished."
(C) "Teachers are the ones who really like homework so they always have something to hold over us. They always want kids to have more work to do than they have."
(D) "The people who are against homework are the lazy ones. Therefore, homework makes better citizens."

9. After the discussion, Mr. Prentice called for a vote and the result was: For homework - 12; for the abolishment of homework - 21. Mr. Prentice then asked the class how they felt they should go about abolishing homework.

   Which of the following ideas suggested was the best?

   (A) "Mail the result to the parents and ask them to vote for or against homework. Then do the same with the teachers, and then other pupils in the school."
   (B) "Ask all the teachers of seventh grade if they mind not having homework and then show the principal the votes of the pupils and of the teachers too."
   (C) "Develop a list of things that might be affected by abolishing homework and use a list of "homework considerations" for consultation with parents, teachers and pupils."
   (D) "Tell the principal the result of the vote and ask her if homework can be abolished in seventh grade."

10. The class decided to talk to the principal about the problem. She raised a number of arguments against their decision.

    Which of her arguments against moving quickly to study the abolition of homework was the most logical?

    (A) "Never do today what you'll regret doing tomorrow."
    (B) "I'll have to talk to your teacher first and find out how you people got such funny ideas."
    (C) "If ours is the only school without homework, people may think ours is a lazy, do-as-you-like school."
    (D) "I expect your class was really influenced by one or two kids who had a real way with words."

THE CLASS PROJECT

Seventh grade students in St. Mary's School were given major assignments as part of their fall reading program. The assignments were given in September and were to be completed by mid-December. Jim Riley was given the following assignment, "Read a selection of animal stories by Charles G.D. Roberts and write a report that will: give the reader an idea of what the stories are like; explain what is good and bad about them; and explain what Roberts has done for the Canadian animal story." Jim had to provide his teacher with an outline of his project by the end of September. The teacher said the outline must clearly explain what questions the pupil was going to try to answer.

Jim's outline was as follows:

"Charles G.D. Roberts: An Important Canadian Nature Writer

1. Story of Roberts' life. Source: encyclopedias.

2. Description of his most important writing. Source: encyclopedias.

3. Description of some of his stories. Source: collection of short stories, (The Feet of the Furtive, particularly).

4. Summary of the stories and why I like them (or don't like them).

Jim Riley, Grade Seven.

SOC 108

THE CLASS PROJECT

1. What do you think is least important in Jim's outline in terms of the assignment he was given by the teacher?

   (A) Story of Roberts' life
   (B) Description of his most important writing
   (C) Description of some of his stories
   (D) Summary of the stories and why Jim does or doesn't like them

The teacher wrote the following comments on Jim's outline: "Jim, I don't fully understand exactly which questions you are trying to answer. Your outline is acceptable but I would really like you to think more about Roberts and his writing. Please list some important questions and return them with the outline before beginning the project."

Jim then wrote the following questions:

1. What is there Canadian about Roberts' writing?
2. How are Roberts' animal stories different from other animal stories I have read - the Mowgli stories by Rudyard Kipling and some stories by Ernest Thompson Seton?
3. How does Roberts use the setting to make his stories realistic and exciting?
4. What has Roberts done for Canadian literature?

Jim's teacher then wrote, "Those are excellent questions, Jim. Did you have some help? It will be great if you can answer those questions but I'm afraid you may have bitten off more than you can chew. See how you get along."

Grade 7 also 8

Time 10 minutes

Objectives

1 - 1.6
2 - 1.6
3 - 4.2.2
4 - 1.6
5 - 1.6
6 - 1.6

Pool Objectives

1 - DEC 1
2 - DEC 1
3 - COMP 2
4 - DEC 3
5 - DEC 3
6 - DEC 1

Answers	WT
1 - A	3
2 - C	3
3 - D	3
4 - D	4
5 - A	4
6 - D	3

2. Why did the teacher ask if Jim had some help?

(A) She knew Jim was a poor student.
(B) Jim could never have heard of Ernest Thompson Seton.
(C) There is a big difference between the first outline and the new questions.
(D) The teacher wanted to put Jim down - she thought he was too full of himself.

3. What did the teacher mean by, "bitten off more than you can chew"?

(A) Jim was being greedy.
(B) Jim was being a bit of a show off.
(C) Jim was not a very good student.
(D) Jim might not be able to answer all the questions.

4. Look back at the four questions (see Questions 1 to 4 above) that Jim said he was going to try to answer. Which one do you think would be particularly difficult for a seventh grade student to answer intelligently?

(A) Question 1
(B) Question 2
(C) Question 3
(D) Question 4

5. Suppose you were helping Jim. Which of the following additional questions would be the best one for Jim to add to his last list?

(A) Does Roberts make the animals think and behave the way people do?
(B) What does the encyclopedia say about Roberts?
(C) How many stories has Roberts written?
(D) Were any of Roberts' stories set in Ontario?

Difficulty Level

1 - 3
2 - 5
3 - 5
4 - 2
5 - 3
6 - 3

6. Why did the teacher give the project?

   (A) She wanted Jim to do some sustained reading.
   (B) She wanted Jim to get to know a famous Canadian writer.
   (C) She wanted Jim to think about the stories he read.
   (D) All of the above.

FOUND AT LAST: THE MONARCH'S WINTER HOME

I gazed in amazement at the sight. Butterflies - millions upon millions of monarch butterflies! They clung in tightly packed masses to every branch and trunk of the tall, gray-green oyamel trees. They swirled through the air like autumn leaves and carpeted the ground in their flaming myriads on this Mexican mountainside.

Breathless from the altitude, my legs trembling from the climb, I muttered aloud, "Unbelievable! What a glorious, incredible sight!"

I had waited decades for this moment. We had come at last to the long-sought over-wintering place of the eastern population of the monarch butterfly.

Every wide-eyed child and meadow walker in the eastern United States and nearby Canada knows this colorful butterfly, by sight if not by name. It skims and dips in summer over fields and gardens from Texas to New England, from Florida to Minnesota. But in winter the monarch vanishes from the colder regions. Where does it go?

Until now, no one had known. But here before me, on scarcely twenty acres of lofty wooded slope in central Mexico, the monarchs crowded by the millions to wile away midwinter months in semidormancy.

From "Found at Last: the Monarch's Winter Home" by F. A. Urquhart, NATIONAL GEOGRAPHIC MAGAZINE, Volume 150, Number 2, August 1976.

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SCI 101

FOUND AT LAST: THE MONARCH'S WINTER HOME

1. The phrase "in semidormancy" (line 24) in the passage means

   (A) crazily.
   (B) fully alert.
   (C) half asleep.
   (D) in a playful mood.

2. The story is taking place in

   (A) Canada.
   (B) United States.
   (C) Mexico.
   (D) none of the above.

3. The figure of speech that describes the butterflies is

   (A) "crowded by the millions." (line 23)
   (B) "carpeted the ground." (lines 5 and 6)
   (C) "swirled through the air." (line 5)

   (D) "in tightly packed masses." (line 3)

4. The author's purpose in writing this selection is

   (A) to tell the reader about the winter home of the monarch butterfly.
   (B) to describe the number of butterflies that alight in trees.
   (C) to encourage people to learn more about the monarch butterfly.
   (D) to tell an interesting story.

5. The author's feeling upon seeing the millions of butterflies at one time was one of

   (A) concern.
   (B) wonder.
   (C) anticipation.
   (D) satisfaction.

Grade 7 also 8, 9G

Time 8 minutes

Objectives

1 - 4.3.3
2 - 1.1
3 - 4.2.2
4 - 1.5
5 - 1.1
6 - 4.3.1

Pool Objectives

1 - COMP 2
2 - COMP 1
3 - LIT 1
4 - INF 1
5 - COMP 1
6 - N/C

Answers	WT
1 - C	2
2 - C	3
3 - B	2
4 - A	3
5 - B	3
6 - D	2

Difficulty Level

1 - 2
2 - 4
3 - 1
4 - 3
5 - 3
6 - 4

6. The sound /ō/ is found in the word

(A) from.
(B) wooded.
(C) now.
(D) meadow.

WILD FRIENDS

At early morning by the river's edge,
The village people greeted me with joy.
A bear and cub, they said, had swum the stream;
The cub they killed, a feast they would enjoy.
Anger and pity rose - I did not speak,
They would not understand.
They hungered - here was meat at hand.
The frantic mother fled into the bush
Where lay my homeward road. Fear dragged my feet -
She could not know
The grief I felt for her; all humans were her foe.
Something she knew, for many days she stayed -
The wind bore token of her presence - and I knew
She stood often among the trees as I passed through.
This poor wild mother, she will soon forget,
And other cubs will round her play; but yet
In her dim brain
Some residue of fear will long remain.

On that same trail in wintertime the wind
Blew fiercely on the heights and drifted deep the snow.
Stumbling, I fell, again and yet again
And thought I could not rise, until I saw
Someone had joined my path; his footsteps ran
Straight to my goal. With fresh courage then
I placed my feet where his great paws had been,
Thankful to him whom I should never see -
My wild wolf brother who broke trail for me.

In the high woods I walked, and I saw there
A little wild thing struggling in a snare.
Kill him I could not, nor could I let him lie
Dying for air, and so with trembling hands
I tried to loose the snare. I felt him then
Grow quiet beneath my hands. When he was free,
Two jumps he took and sat beside a tree
And looked at me; no fear was in his eye -
I could have held him then, but would not try.
Ensnare him? Never! Why should I destroy
His trust, and with it, ruin all my joy?
Two joys I had - he lived and he was free,
And that of his own will he stayed
And looked upon me unafraid.

Hilda Hellaby

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POE 101

WILD FRIENDS

1. Why were the village people pleased?

   (A) The narrator had come to visit them.
   (B) They had seen a bear and her cub swim the stream.
   (C) They had obtained food by killing a bear cub.
   (D) They had killed a bear and her cub.

2. The narrator's attitude toward the bear might best be described as

   (A) fear.
   (B) hostility.
   (C) sympathy.
   (D) love.

3. In the second stanza of the poem, why does the narrator feel grateful to the wolf?

   (A) The wolf spared the narrator.
   (B) The wolf saved the narrator.
   (C) The wolf was free of the people of the village.
   (D) The wolf had made the trail.

4. Why did the narrator free the snared animal?

   (A) The narrator felt sorry for the animal.
   (B) The narrator wanted to gain the animal's trust.
   (C) The narrator wanted to spite the trapper.
   (D) The narrator was opposed to the killing of animals for food.

Grade 7 also 8, 9G

Time 10 minutes

Objectives

1 - 1.1
2 - 1.5
3 - 1.1
4 - 1.5
5 - 6.7
6 - 1.6

Pool Objectives

1 - COMP 1
2 - INF 2
3 - COMP 1
4 - INF 4
5 - LIT 4
6 - INF 3

Answers	WT
1 - C	4
2 - C	4
3 - D	3
4 - A	3
5 - D	2
6 - A	4

5. What is the lasting effect of the narrator's freeing of the trapped animal?

(A) The animal will become friendly with people.
(B) The animal will always be wary of traps.
(C) The narrator has made a lasting friend of the animal.
(D) The narrator feels less guilty.

6. It would be reasonable to conclude from the poem that

(A) the narrator respects animals.
(B) animals respect the narrator.
(C) the narrator dislikes people who harm or kill animals for any reason.
(D) most wild animals will respond in a friendly way if they are well-treated.

Difficulty Level

1 - 4
2 - 4
3 - 3
4 - 3*
5 - 2
6 - 3

MIS 102

FIGURE OF SPEECH

A naturalist in Banff National Park was explaining to a group of summer workers how they should react if they came across different kinds of wildlife. One of the students asked, "What should you do if you are walking along the trail and you see a mother grizzly on one side of you and two baby bear cubs on the other?" The naturalist thought for a moment then replied, "Run like the devil!"

Which of the following best explains the naturalist's smile?

(A) The naturalist is suggesting the worker run as fast as possible.
(B) The naturalist is suggesting the worker run in a peculiar way to put the bear off.
(C) The naturalist is suggesting that the situation is so dangerous that only the luck of Satan will save the worker.
(D) The naturalist is suggesting it was a silly question.

Grade 7 also 8, 9G, 9A

Time 1 minute

Objectives

4.2.2
6.1

Pool Objective

LIT 1

Answer	WT
A	1

Difficulty Level

3

DEATHWATCH

He sensed the animal's eyes on him as he tried to shift to a more comfortable position. Waves of exhaustion surged through him, and a tingling sensation in his arm told him that he had blacked out for awhile. "How long?" the old man asked himself frantically, as he became aware of a shape that seemed closer than before.

"Damn you," he said in a low, controlled voice. "Keep your distance. I'm not done yet."

The wolf watched and waited. How long had it been there, staring at him? All last night for sure, and some of yesterday, but he couldn't remember when he'd first seen it. Damn thing was nearly as old as he was, from the look of its gray muzzle. When it yawned he could see the teeth, once formidable weapons but now dulled and chipped.

"Looking for an easy meal, huh?" he shouted. "I'll make you wait for it."

The old man's hip was broken. After his fall, he'd walked some distance with the aid of an improvised crutch before the pain and fatigue halted him. Now he lay under a stand of pines, the bitter wind sapping his remaining strength, and with little else to do, he wandered through his memories, seeking escape from the trap that 81 years, a rockslide and an early winter had made. At times a flicker of self-preservation burned through the fog of reverie, but these moments of clarity had come less and less frequently through the third night.

Now he found himself thinking of his folks' farm, and the way he and his dog Barney had run through the new-plowed fields together, breaking up the rich brown clods with their racing feet. That's funny, he thought, I haven't recollected Barney in years.

"A good mix," his pa had said when he brought the pup home. "Husky and shepherd. Be a good dog for the boy." Barney had turned out to be all the dog a boy could ask for. He grew to over 100 pounds, with the powerful shoulders of a husky, the long limbs and markings of a shepherd and a face that was a blend of the two. He had brains as well as strength, and the boy knew that the dog could feel what he was thinking about before he said a word.

Barney lived to be 15 and, although the boy had become a man of 22, the tears came when he buried his dog. In time, he had pushed all thoughts of Barney deep inside where they couldn't hurt so much, but now, in his tired loneliness, he brought back the memories to be cherished.

"A real good dog," he said softly. "Hey, there you are! Here, Barney, come here, pup."

He shook his head as if to recover from a blow and saw the wolf take a halting, lame step toward him.

"Get back there", he yelled, frightened. "Not yet, not yet." A day or two more, he thought desperately, and they'll notice I haven't been to town. Just got to hold on.

The wolf stopped and sat down again, a little closer to the old man.

Dusk was gathering when he felt the first feathery touches of the snow-flakes landing on his forehead. He raised himself on one elbow, looking through the dark tree limbs at the granite sky. He shook his head wearily, pulled his coat tighter around himself and tried to rest while keeping one eye on the wolf.

"Ma and Pa sure are going to be awful mad at us," he mumbled. "First getting lost in our own woodlot, and me hurting my leg, and you won't go home to let Pa know where I am. I'll get a switching and you'll get tied up for sure." He shivered. "Sure is cold."

The fresh snowfall reflected pale moonlight upon the two figures close on white ground.

"Come over here, Barn, so we can get warmer."

He opened his eyes and saw the big, dark body standing over him.

"That's a good boy, good pup," he said, secure and happy at last he reached up to smooth the soft fur of the massive head.

"Good old Barney..."

"God Almighty!" yelled Tom Hawkins, who was leading one of the search parties. "Over here!" As the group ran toward him, he shouted, "A wolf got him, but it looks like he had enough left to kill it too."

The men approached the two cold shapes on the ground. Hawkins knelt and stared hard at the way the old man's arm encircled the wolf, the way his other hand rested lightly on the wolf's grey muzzle, which was laid across its chest and, finally, the gentle smile on the old man's lined face.

"Nope," he said, "I reckon that's not what happened at all." He touched the old man's face, and the ruffled fur on the wolf's neck. He blinked back the burning in his eyes and looked up at the faces of his friends.

"Not hardly," he murmured, and turned away.

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FIC 302

DEATHWATCH

1. The main reason why the man failed to survive was

   (A) his fear of wolves.
   (B) his age.
   (C) the wind that sapped his strength.
   (D) his lack of food.

2. The old man's dog, Barney, was

   (A) part wolf, part husky.
   (B) part shepherd, part wolf.
   (C) husky.
   (D) none of the above.

3. Which of the following statements best describes the reason why the old man thought of Barney?

   (A) The thoughts of his dead dog had been repressed for so long.
   (B) He had been so upset about burying Barney.
   (C) As his mind became feeble he began thinking about old days.
   (D) He was frightened of the wolf.

4. The old man's words "Not yet, not yet" (lines 54 and 55) indicate that

   (A) he is afraid to die.
   (B) he believes the wolf will devour him if he is not attentive.
   (C) he believes if he can hold on for a day or two help will come.
   (D) he is waiting to have the wolf come near enough so that he can kill it.

5. The ending of the story suggests that

   (A) the old man killed the wolf.
   (B) the wolf killed the old man.
   (C) the old man and the wolf died together.
   (D) the old man and the wolf killed one another.

Grade 8 also 9G

Time 15 minutes

Objectives

1 - 1.1
2 - 1.1
3 - 1.1
4 - 1.1
5 - 1.5
6 - 6.2
7 - 1.2
8 - 1.1
9 - 4.2.2

Pool Objectives

1 - COMP 1
2 - COMP 1
3 - COMP 1
4 - COMP 1
5 - INF 1
6 - LIT 2
7 - COMP 2
8 - COMP 1
9 - INF 1

Answers	WT
1 - B	3
2 - D	1
3 - C	2
4 - C	2
5 - C	3
6 - A	3
7 - C	2
8 - C	2
9 - B	2

6. The selection of words and phrases establishes the tone as

(A) sentimental.
(B) frightening.
(C) bitter.
(D) indifferent.

7. What does the author mean by the phrase "a flicker of self-preservation burned through the fog of reverie"? (lines 26 and 27)

(A) The man lit a fire to warm himself.
(B) His unclear mind dreamed of rescue.
(C) A desire for survival briefly sufaced.
(D) The man could scarcely see through the mists of his mind.

8. What form of escape did the old man seek?

(A) sleep
(B) anger
(C) fantasy
(D) fear

9. What word best described the old man's final thoughts?

(A) accepting
(B) contented
(C) unhappy
(D) relieved

Difficulty Level

1 - 3
2 - 4
3 - 5
4 - 4
5 - 4
6 - 3
7 - 2*
8 - 3
9 - 3

SURVIVAL

(As a result of a shipwreck, a man and a ship's rat have been cast ashore on a barren, rocky island. They are in competition for survival. Having eaten almost all of his rations, the man begins to think of the rat.)

The man trembled all over with hatred. He could no longer compute the anguish he had suffered, of hunger with but a tantalizing morsel of food a day, and of thirst with but enough of luke-warm water barely to moisten his lips. But the rat had enough of water, somehow, and now it fed!

The man stumbled back to his utterly useless cache of shattered timbers and weathered cordage. He thought bitterly of the rat's smooth body. Of its unshrunken muscles. Of its sleek fur. And suddenly, as in his hatred he envisioned rending it limb from limb - suddenly he saw it in a new light. From a thing to be hated and destroyed, the rat suddenly became a fascinating, an infinitely desirable thing. The man was starving. As he thought of the rat his mouth watered.

The conditions of the game now were wholly clear. If the man died, the rat's chances of survival would be directly increased. If the rat died, the man would live longer at least by days. So the rat must die, or the man. They had played a deadly game before. Now the side bet - of life - was explicit.

Days passed. The sun rose and there was a vast blue bowl which was the sky. The sun sank and a multitude of stars gazed down. The man gave all his thought, now, to the game. He did not even glance at the horizon. He grew rapidly weaker, but his whole thought was fixed upon the construction of elaborate gins and traps by which the rat might be captured. He made them, and they failed, because he could not bring himself to risk even a scrap of food for bait.

When at last he risked a full quarter of his day's ration in hopes of luring the rat into capture, the rat cunningly sprang the trap and escaped with the bread. It was a morsel about half the size of a thimble. The man wept when he discovered his failure. But it was for the loss of the bread.

Then he made a bow and arrow. It was clumsy and crude and it would be hopelessly inaccurate, because he had no tools. When he had made the weapon, he spent three days stalking the rat over the uneven surface of the island. Most of the time he had to crawl, because of his weakness. Much of the time he knew where the rat was. Some of the time he even saw it, because the rat had grown bolder since the man's weakness had forced him to crawl rather than walk.

The first day's stalking brought no result. Nor the second. But on the third day - even the rat was starving, now - the man's persistence and infinite care took him to where he saw the rat clearly. It was sleeping. The man crept closer, inch by inch. He moved with breathless caution. He saw, though he did not realize, that the rat's ribs now showed through its fur. Its eyes were rimmed with red. It was no longer sleek and well-muscled. It was shabby and unkempt and almost as emaciated as the man.

The man drew his solitary arrow back. But he had not realized his weakness. His heart pounded hysterically. His eyes glared. His mouth slobbered in horrible anticipation. His hands shook. And when he had drawn back the arrow to the fullest extent of which he was capable, the arrow flicked forward, glanced off a rock - it would have missed - and by sheer ironic accident was deflected again into its true path. It struck the rat.

And the bow had been drawn so weakly that the arrow did not penetrate. The rat leaped upright, squeaking, and fled. And the useless arrow lay where it had fallen while the starving man wept. He saw, now, that it was the rat which would win the game and the stakes - and the side bet.

The rat knew it too. Two days later the man's rations, both of food and of water, came to an end. He regarded them both for a long time. Once gone, the rat won their deadly game.

The man ate the bread and drank the water. He lay down. He did not bother even to glance at the horizon, because the game was over and he had lost. He was not suffering at all when night came. He felt no hunger and even his thirst was not severe. He was peculiarly clearheaded and calm. His body was weak, to be sure, but there were no gripings in his belly. He lay and looked up at the stars and foresaw the rat's winning of game and stakes and side bet, and was unmoved by the foreknowledge. He was too weak for emotion.

But then he heard a little sound, and in the starlight he saw a movement. It was the rat.

It was still for a long time. The man did not move. It crept toward him. The man stirred. The rat stopped. Presently it sank down on all fours, watching the man with glowing eyes.

From "Side Bet" by
Will F. Jenkins

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Agency, Inc., 845 Third Avenue,
New York, New York 10022.

FIC 303

SURVIVAL

1. The man suddenly saw the rat "in a new light" (line 12), not as an enemy but as "an infinitely desirable thing" (line 14). To what do you attribute this change in attitude?

   (A) The rat could lead the man to food.
   (B) The man knew that he was going to die.
   (C) The man realized that he could eat the rat.
   (D) The man now understood the futility of the competition.

2. What was the nature of the "side bet"? (line 21)

   (A) How would the man protect his remaining rations?
   (B) Would the traps and gins capture the rat?
   (C) Would the rat take advantage of the man's weakness?
   (D) Would the man or the rat survive?

3. What was the "deadly game" (line 20) they had played before?

   (A) avoiding each other on the island
   (B) fighting independently for survival
   (C) attempting to catch the same fish
   (D) trying to outwit each other

4. How does the setting of this story contribute to the development of the plot?

   (A) The island could not provide food or shelter.
   (B) The island was uninhabited.
   (C) The island was in uncharted seas.
   (D) The setting was better suited to the rat than the man.

Grade 8 also 7,
9G, 10G

Time 15 minutes

Objectives

1 - 1.1
2 - 1.1
3 - 4.2.2
4 - 1.1
5 - 1.1
- 4.2.4
6 - 6.2
7 - 1.1
8 - 1.5

Pool Objectives

1 - COMP 1
2 - COMP 1
3 - COMP 2
4 - COMP 1
5 - COMP 1
- EFF 1
6 - LIT 1
7 - COMP 1
8 - COMP 1

Answers	WT
1 - C	3
2 - D	4
3 - B	2
4 - A	3
5 - B	3
6 - C	4
7 - C	3
8 - C	3

. What caused the man to think that he had lost the game and the bet?

(A) A ship had not arrived to rescue him.
(B) The rat was in better physical condition than he was.
(C) The rat could continue to live on fish and sea-water.
(D) The rat was still thinking clearly but the man was not.

. What word would best describe the theme of this passage?

(A) death
(B) courage
(C) conflict
(D) foolhardiness

7. The arrow hit the rat "by sheer ironic accident". (lines 62 and 63) What does the author mean by this phrase?

(A) A poor aim still succeeded.
(B) The arrow was never meant to hit the rat.
(C) The rat was too far away for the arrow to reach it.
(D) A rock was between the man and the rat.

. The ending of the passage would lead the reader to conclude that

(A) the man admired the rat's efforts to survive.
(B) the rat had shown more cunning than the man.
(C) the rat would soon be the only survivor.
(D) the man was plotting his last move of the game.

Difficulty Level

1 - 4
2 - 4
3 - 3
4 - 3
5 - 2*
6 - 4
7 - 4
8 - 3

THE SPORTING LIFE

My young son has his father's looks, I'm told - especially since I bought him the hockey goalie's mask. It's something about the smile. Sort of Mona Esposito.

When I was buying the mask for the boy, amid all the sports department gear for junior athletes, I reflected on how things have changed since the days when I played shinny.

I was 12 years old before I learned that ice hockey was not played with an old tennis ball. When we played hockey we did not wear a helmet, pads, or a uniform. We didn't even have skates. What we did was freeze our sneakers. We put them in the icebox till they were solid, then off we clomped to the frog pond.

If the pond was frozen too, so much the better. It improved our slap shot.

The only piece of equipment we had was the hockey stick, a sturdy piece of petrified forest that we protected with our lives. The reason why nobody needed a helmet was that none of us would risk splintering his precious stick on an opponent's head.

When I see today's young hockey players in the NHL slashing their sticks at one another, I ponder the wages of affluence.

When I was a kid we had all-purpose sports equipment. This comprised mostly the basic sneakers. Those who couldn't afford sneakers painted laces on their feet.

My tennis racket was loosely strung enough to serve also for lacrosse and, in season, snowshoeing. Our tennis balls - like our golf balls - we never bought. We hung around the posh clubs when the fat ladies were playing. When they lost a ball they couldn't be bothered looking for it. We could. Usually before it had stopped bouncing.

Because grown-ups rarely lost both skis at once, youngsters didn't ski. Unless, that is, they were blessed with a natural deformity of the lower limbs. Not only were my feet too small, my mother refused to give me the wax to rub on them.

As for paying for lessons to learn to ski, or to be coached in hockey or basketball or football - pure Cloudland. The only time an adult took an interest in my game of anything was when the ball went through his window. Then I got instruction. Much of the value of it was lost, unfortunately, because I was concentrating on getting the hell out of there.

Not that I begrudge today's children the coaching and the costly trappings of participation in sports. On the contrary sometimes I feel sorry for the little beggars.

"Can you come over and play?" I hear one of them ask his chum. Who replies dourly:

"Naw, I gotta go to my soccer practice."

I get the impression that a good many kids feel the same way about their tennis lessons as we felt about our piano lessons. Viz, pnff.

This is why I bought my son one of the less expensive hockey goalie masks, a make unendorsed by Jacques Plante or even Yves St. Laurent.

I don't want him to feel obliged to wear the mask to watch Hockey Night in Canada. I'll be satisfied so long as he wears it any time he plays hockey, or baseball, or football, or volleyball, or...

"The Sporting Life" from
THERE'S A LOT OF IT GOING
AROUND by Eric Nicol, Doubleday
Canada Limited, Toronto, 1975.

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of Doubleday Canada Limited.

FIC 304

THE SPORTING LIFE

1. The mood of this essay is

(A) sarcastic.
(B) humorous.
(C) sentimental
(D) judgmental.

2. The writer creates the mood through

(A) repetition.
(B) contrast.
(C) ridicule.
(D) exaggeration.

3. What is the writer referring to with the words "the wages of affluence"? (lines 22 and 23)

(A) the enormous salaries hockey stars make
(B) the increasing cost of NHL tickets
(C) the increase in violence in hockey
(D) the high cost of hockey equipment

4. According to the writer, why did hockey never get very rough when he was young?

(A) No one wanted to take a chance on breaking his only hockey stick in a fight.
(B) They did not own the hockey equipment necessary to protect themselves.
(C) They played in frozen sneakers which would not cut other players the way skate blades would have done.
(D) They played with a tennis ball instead of the hard puck that is used today.

Grade 8 also 7, 9G, 10G

Time 12 minutes

Objectives

1 - 6.2
2 - 6.2
3 - 4.3.3
4 - 1.1
5 - 4.3.3
6 - 6.2
7 - 1.5
8 - 1.5

Pool Objectives

1 - LIT 2
2 - LIT 2
3 - COMP 1
4 - COMP 1
5 - COMP 2
6 - LIT 1
7 - INF 2
8 - INF 3

Answers	WT
1 - B	4
2 - D	3
3 - C	3
4 - A	2
5 - B	3
6 - C	3
7 - A	4
8 - C	3

5. What was the "natural deformity" (line 37) which made skiing a possibility for youngsters?

   (A) being born with only one leg since skiers rarely lost two skis
   (B) having long, narrow feet so they could ski without using skis
   (C) having feet that were big enough to fit into grown-ups' skis
   (D) having small feet so both would fit on one grown-up ski

6. What theme does the writer develop for humorous effect?

   (A) difficulty of skiing on one ski
   (B) some adults cannot understand what it's like to be young today
   (C) the burden of being young and rich
   (D) sports play an important part in one's childhood

7. The purpose of this essay is to entertain and to

   (A) emphasize that people should enjoy sport for its own sake.
   (B) show that sports equipment is very expensive these days.
   (C) reveal the narrator's skill in athletics as a child.
   (D) demonstrate that even poor people can enjoy sports.

8. Why did the writer buy the inexpensive mask for his son?

   (A) He could not afford the more expensive masks.
   (B) He did not have any protective equipment when he was young so he would rather not spend much money on it for his son.
   (C) He did not want to make his son feel duty-bound to participate in organized sports.
   (D) His son spent more time watching hockey on T.V. than he did playing it.

Difficulty Level

1 - 2
2 - 2
3 - 4
4 - 5
5 - 1
6 - 1*
7 - 3
8 - 3

STEAM INTO WILDERNESS

Forest fires were an ever present danger for people living in frame buildings on the edge of a wilderness. John Campsell, born at Mile 104 near Cobalt in 1902, arrived in Porcupine by horse-drawn stage with his parents on Christmas Day of 1910. He lived through three bush fires between 1910 and 1916. In fact, he said in an interview, "I was beginning to accept bush fires as a way of life." He remembered especially the fire of 1911; the dry hot days preceding it and "the neighbor women with tears running down their cheeks standing near their homes with arms upraised praying for rain, a rain that never came in time..." On the morning of July 11 the stifling air, laden with smoke, turned grey and ominous. Ashes swirled in the wind caused by the approaching fire as it sucked in great gusts of oxygen. The wind increased throughout the morning until "it was blowing with almost hurricane force."

The fire jumped Porcupine Lake and as Porcupine started burning we lost all hope of saving our home. I remember looking down our street and watching the houses catch fire one at a time as the fire came up the street. There was a well near our home that had gone dry, so we dumped our bedding and blankets in the well. Some of our blankets had holes burned in them when the fire followed the wooden cribbing down the well. We had a bag of flour which we put in a ditch in front of our house and covered with clay. The flour was okay. A roast of meat was put in the oven and was nicely done when the house burned down.

The people rushed to the lake, brushing sparks from their clothing, trying to protect their eyes from the smoke and ash, yet watching at the same time for the whirling fireballs which had been the roofs of homes and stores only a few minutes before. Everyone waded into the lake and stood out as far from shore as they dared, for the wind churned the water into furious waves and canoes were launched only to capsize. Men and women drowned in attempts to keep afloat on upturned boats, heavy planks or logs. Horses, crazed by showering sparks, broke from harness and ran into the converging flames where they were burned alive. Then, early in the afternoon, the car of dynamite exploded.

Fortunately, it blew vertically rather than horizontally; otherwise the people in the lake would have been decapitated. The explosion tore a hole twenty feet deep into the ground; shock waves lashed the water to a higher fury, hurled rocks and rails upward and outward from the siding, and terrorized those who could find no shelter from the falling debris.

More than seventy people were drowned or burned; many others were listed as missing. John Campsell recalled for some time after the fire seeing "stretcher cases carried to the Porcupine station...probably bodies being shipped home for burial...also people with their eyes bandaged who had become smoke-blinded..." Mrs. Eva DeRosa then living at Englehart received a message asking her to come by train to identify the body of a female relative:

> The only way I could recognize her...she had in the palm of her hand the skin like of a pig - that rough hair like a pig's got? Otherwise I could not have recognized her. All of a sudden I thought of that birthmark. And when I took the hand to turn it over to see that, the whole arm stayed in my hand - she was so badly burned.

Mrs. DeRosa also told of the young woman who gave birth to a baby in the lake, even as the fire raged:

> There were eight men who held the blanket, and the doctor worked, and eight other men held the blanket on top of her. And they kept throwing water on the blankets, so it wouldn't be too hot. And when it got too hot for the men they'd change and some others went in. And that's the way the doctor delivered the baby... And the mother was fine, so was the daughter.

From STEAM INTO WILDERNESS
by A. Tucker, Fitzhenry &
Whiteside, Toronto, 1978.

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of Fitzhenry & Whiteside.

SOC 304

STEAM INTO WILDERNESS

1. The loss of life among the people in the lake was much less great because

   (A) the dynamite exploded upwards rather than sideways.
   (B) the wind changed just in time.
   (C) people floated on planks.
   (D) the waves on the lake became high enough to put out some fires.

2. Which of the following is the best example of the intentional humor?

   (A) "...we dumped out bedding and blankets in the well."
   (B) "A roast of meat was put in the oven and was nicely done when the house burned down."
   (C) "Horses, crazed by showering sparks, broke from harness and ran into the converging flames..."
   (D) "And when I took the hand to turn it over to see that, the whole arm stayed in my hand - she was so badly burned."

3. What is the meaning of the word "stifling"? (line 13)

   (A) hard to breathe
   (B) smoke filled
   (C) breezy
   (D) cool and biting

4. "...the wind churned the water into furious waves" (lines 37 and 38) is an example of

   (A) simile.
   (B) metaphor.
   (C) personification.
   (D) none of the above.

Grade 8 also 7, 9G, 10G

Time 15 minutes

Objectives

1 - 1.1
2 - 1.5
4.2.2
3 - 4.3.3
4 - 4.2.2
5 - 1.1
6 - 1.6

Pool Objectives

1 - COMP 1
2 - INF 2
3 - COMP 2
4 - LIT 1
5 - COMP 1
6 - EFF 1

Answers	WT
1 - A	5
2 - B	5
3 - A	4
4 - C	3
5 - D	3
6 - A	5

What is the significance of the "rough hair like a pig's got"?

(A) It shows how bad the fire was, to change the skin in that way.
(B) Mrs. DeRosa's relative was holding it when she died.
(C) It was Mrs. DeRosa's birthmark that enabled her to be identified.
(D) It was the identification Mrs. DeRosa was looking for when the arm came off in her hand.

What do we know was one cause of drowning?

(A) Wind and waves prevented people from staying afloat.
(B) The explosion caused high waves.
(C) Many people could not swim.
(D) The people were thrown under the water by falling debris.

Difficulty Level

1 - 4
2 - 5
3 - 3
4 - 1
5 - 1
6 - 5

COYOTES OF THE PLAINS

Another mammal that could possibly vanish from the prairies - as has the grey wolf, the grizzly bear, the wolverine, the puma, the otter, and a host of others - is the coyote. This most cunning member of the dog family, whose musical howl is as much a part of the plains as the crocus, has always been regarded by farmer and rancher alike as Public Enemy No. 1. It all goes back to the early days, when the first settlers, plagued by drought, hail, frost, tornadoes, grasshoppers, and dust, couldn't chance losing a single chicken, duck or calf to a hungry coyote.

From the beginning the coyote has been trapped, shot, poisoned, hunted by packs of dogs and - most recently - from aeroplanes. Despite constant persecution, the coyote has survived. Why? Because in each generation of coyotes there have always been a few wary of poison, and able to escape the gun. And the offspring of these cunning coyotes have been born with just a little more guile than their forebears. Many years of this have produced an animal of unbelievable sagacity.

The coyote looks like a small grey wolf, or like a small, lean, scraggy collie dog. Its ears are big and keen, its nose long, and its teeth sharp. The tail is bushy and carried at half mast, never curled over the back, as wolves sometimes do. Its eyesight is keen. It can outrun any dog except a wolfhound, and can outfight most larger dogs. Full of curiosity it may even stand watching men at work, but only if they are unarmed.

There are three subspecies on the plains. The smallest, weighing about twenty-five pounds, lives, and hunts gophers, rabbits, mice, birds, and anything else it can catch, in the southern part of Saskatchewan and Alberta. A larger one with more brown in its coat lives farther north on the prairies, and as far as the Mackenzie District. Another species which lives in the sub-Arctic weighs up to seventy pounds, or almost three times as much as its southern cousin.

Apart from its incredible cunning, the coyote has several other points in its favour in the battle for survival. It is prolific, raising six or seven pups at a time, and both parents look after the young until they are able to hunt for themselves. It will eat just about anything that moves and much that doesn't move. Thus it is the supreme scavenger of the plains, cleaning up the livestock or game that has not survived the winter. Usually coyotes hunt in pairs, with one blundering after a swift-footed jack rabbit or antelope and chasing it right into the jaws of the other one, lying in wait.

From "The Western Plains" by
Max Braithwaite in ILLUSTRATED
NATURAL HISTORY OF CANADA,
Natural Science of Canada, 1970.

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Limited.

SCI 301

COYOTES OF THE PLAINS

1. The coyote has always been regarded as Public Enemy No.1 because

   (A) its cunning helps it to survive.
   (B) it is too prolific to be extinguished.
   (C) it can outrun any dog.
   (D) it destroys livestock.

2. The word "sagacity" (line 21) in this passage means

   (A) shrewdness.
   (B) strength.
   (C) cowardliness.
   (D) shyness.

3. What does the writer mean by "scavenger"? (line 46)

   (A) a symbol of doom
   (B) an eater of animals, dead or alive
   (C) more to be feared than even the wolf
   (D) an animal that should be eliminated to save other living things

4. It would be reasonable to conclude from this passage that

   (A) coyotes are very dangerous to life on the prairies.
   (B) the population of coyotes on the prairies is rapidly increasing.
   (C) the intelligence of the coyote greatly enhances its chances for its survival.
   (D) coyotes will soon disappear from the prairies.

5. The style of this passage is intended to be

   (A) anecdotal.
   (B) factual.
   (C) reminiscent.
   (D) argumentative.

Grade 8 also 7, 9G, 9A, 10G

Time 10 minutes

Objectives

1 - 1.1
2 - 1.2
3 - 1.2
4.3.3
4 - 1.5
5 - 4.2.2
6.2
6 - 1.5
1.8
7 - 1.3
1.5

Pool Objectives

1 - COMP 1
2 - COMP 2
3 - COMP 2
4 - INF 2
5 - LIT 3
6 - LOG 3
7 - LOG 3

Answers	WT
1 - D	4
2 - A	2
3 - B	3
4 - C	3
5 - B	3
6 - A	2
7 - B	3

6. The coyote's howl is to the plains as

(A) snow is to mountains.
(B) rain is to the forest.
(C) apples are to fruits.
(D) girls are to cosmetics.

7. Which of the following suggestions in the passage might seriously be questioned by a scientist?

(A) Some prairie mammals are now extinct.
(B) The coyote of today is much more cunning than the coyote of one hundred years ago.
(C) The coyote can outfight most larger dogs.
(D) Both coyote parents help in the upbringing of the puppies.

Difficulty Level

1 - 5
2 - 3
3 - 5
4 - 3
5 - 4
6 - 2
7 - 3

THE MATE

I was only sixteen
And sat trying not to cry in the woods.
I had had no luck
And the October sun was nearly gone.
Uncle Rance, over to my right,
Already had a dozen partridges,
And Lute McSween, a quarter of a mile to the left,
A brace of ducks.
I stood up, wiped my eyes,
And tiptoed into a little clearing
With only the sound of hidden insects
To accompany my ritual stalk and breath.
Suddenly my heart leaped into my hand
As I saw a movement not fifty feet away
The sunlight filtering through the leaves
To envelop the gorgeous creature
In a golden-brown haze,
Strange, proud scion of sky and earth,
Its neck firm and erect,
Its tuft of wing flecked with a lost-world tint
Of rainbow trout in a pool of ferns.
There was no sound
But the beating of two wild hearts.
With the ancient thirst ripe within me
My finger squeezed the lock of my 20-gauge
And the long-tailed ring-necked pheasant
Surprised in its solitary foraging
Collapsed like a rag doll.
The prize was mine!
Why did I not move?
I saw something greenish-blue and red
Come running from the bush
In a frenzy of clucking
Speaking to the lump of bone, flesh, and feathers,
Seeking to lead it to safety.
Rance called from the farther hill
But I did not answer.
I looked at my gun.
The woods and the bird and I
Were equally still.

James Stokely

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POE 300

THE MATE

At the beginning of the poem the boy was fighting back tears because

(A) it was nearing dusk.
(B) to that point he had had no luck in shooting game.
(C) his uncle and Lute had already ridiculed his inability to hunt game.
(D) he was only sixteen.

The boy's heart leaped because

(A) he saw a long-tailed, ring-necked pheasant less than fifty feet away.
(B) the sunlight filtering through the leaves presented a breathtaking scene.
(C) the lock on his 20-guage gun collapsed like a rag doll.
(D) a brace of ducks flew up as he continued his ritual stalking.

"With the ancient thirst ripe within me" (line 24) refers to

(A) man's traditional desire to kill and conquer.
(B) human hunger for revenge.
(C) the inclination to use guns for enjoyment.
(D) man's passion for competition.

After the boy had shot the bird, he did not move because

(A) he was stunned by what he had done.
(B) he was overpowered by the beauty of the bird
(C) the pheasant's mate came running from the bush.
(D) he heard his name being called.

Grade 8 also 7, 9G, 10G

Time 12 minutes

Objectives

1 - 1.1.
2 - 1.1
3 - 6.1
6.7
4 - 1.1
5 - 1.6
6 - 6.2
7 - 1.5

Pool Objectives

1 - COMP 1
2 - COMP 1
3 - COMP 2
LIT 4
4 - EFF 1
COMP 1
5 - INF 3
6 - INF 3
7 - INF 1

Answers	WT
1 - B	2
2 - A	2
3 - A	4
4 - C	3
5 - C	4
6 - C	2
7 - B	3

5. From the conclusion of this poem the reader may reasonably conclude that the boy was

(A) excited by his success.
(B) shocked by the power of his gun.
(C) saddened by what he had done.
(D) awed by the stillness of the woods.

6. The mood of this poem may best be described as

(A) reflective.
(B) resentful.
(C) sad.
(D) excited.

7. "Speaking to the lump of bone, flesh, and feathers, Seeking to lead it to safety" (lines 34 and 35) suggests that

(A) the boy got no response when he prodded the dead bird.
(B) the frenzied mate could not rouse the dead bird.
(C) the glory of the bird had now departed.
(D) the dead bird had collapsed like a rag doll.

Difficulty Level

1 - 4
2 - 5
3 - 3
4 - 4
5 - 3
6 - 1
7 - 4

APRIL IN THE HILLS

Today the world is wide and fair
With sunny fields of lucid air,
And waters dancing everywhere;
The snow is almost gone;
The noon is builded high with light,
And over heaven's liquid height,
In steady fleets serene and white,
The happy clouds go on.

The channels run, the bare earth steams,
And every hollow rings and gleams
With jetting falls and dashing streams;
The rivers burst and fill;
The fields are full of little lakes
And when the romping wind awakes
The water ruffles blue and shakes,
And the pines roar on the hill.

The crows go by, a noisy throng;
About the meadows all day long
The shore-lark drops his brittle song;
And up the leafless tree
The nut-hatch runs, and nods, and clings;
The bluebird dips with flashing wings,
The robin flutes, the sparrow sings,
And the swallows float and flee.

I break the spirit's cloudy bands,
A wanderer in enchanted lands,
I feel the sun upon my hands;
and far from care and strife
The broad earth bids me forth. I rise
With lifted brow and upward eyes.
I bathe my spirit in blue skies,
And taste the springs of life.

I feel the tumult of new birth;
I waken with the wakening earth;
I match the bluebird in her mirth;
And wild with wind and sun,
A treasurer of immortal days,
I roam the glorious world with praise,
The hillsides and the woodland ways,
Till earth and I are one.

Archibald Lampman

From POETS OF THE CONFEDERATION,
Malcolm Ross (Ed.), McClelland
and Stewart Limited, 1960.

MARCH AFTERNOON

Suddenly it is spring
and cars come splashing
rivers of mud and water
while people walking leap
over rippling puddles,
balance on ice and slime.

Brown snow melts,
mixed with candy wrappers,
last year's leaves,
cigarette butts
and crushed red berries,

and overhead the sky
softens
is a paler blue
tepid
where one cloud floats.

Coats are unbuttoned,
scarves thrust into pockets,
and there - one girl who abandoned
rubber boots too early
picks her way delicately
over the small islands of mud
and ice.

Elizabeth Brewster

From SUNRISE NORTH by
Elizabeth Brewster.

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POE 301

APRIL IN THE HILLS/MARCH AFTERNOON

The word "lucid" in line 2 of APRIL IN THE HILLS means

(A) clear.
(B) heavy.
(C) fragrant.
(D) still.

An example of personification from APRIL IN THE HILLS is

(A) "every hollow rings and gleams". (line 10)
(B) "the rivers burst and fill". (line 12)
(C) "the happy clouds go on". (line 8)
(D) "with sunny fields of lucid air". (line 2)

Which word best describes the mood of Lampman's poem?

(A) joy
(B) awe
(C) anticipation
(D) sophistication

Which of the following lines most clearly illustrates Lampman's reaction to spring?

(A) "The snow is almost gone". (line 4)
(B) "I feel the tumult of new birth". (line 33) (line 33)
(C) "I roam the glorious world with praise". (line 38)
(D) "Today the world is wide and fair". (line 1)

The title APRIL IN THE HILLS is meant to be taken

(A) literally.
(B) ironically.
(C) figuratively
(D) ambiguously.

Grade 8 also 7, 9G, 9A, 10G, 10A

Time 12 minutes

Objectives

1 - 4.3.3
2 - 6.1
3 - 6.1
4 - 6.2
5 - 1.5
6 - 1.5
7 - 6.1
8 - 6.2
9 - 6.2
10 - 6.2
11 - 1.5

Pool Objectives

1 - COMP 2
2 - LIT 1
3 - LIT 2
4 - LIT 4
5 - INF 1
6 - INF 3
7 - LIT 1
8 - LIT 2

9 - LIT 4
10 - LIT 4
11 - INF 3

6. Why does Lampman say "I feel the tumult of new birth"? (line 33)

(A) He is amused by the reawakening after the long winter.
(B) He understands the struggle of new life in the animal kingdom.
(C) He is excited by the surge of life in spring.
(D) He is referring to the rapid movement of the water in verse two.

7. From the following, pick out the best illustration of metaphor.

(A) "The channels run, the bare earth steams,
And every hollow rings and gleams"
(lines 9 and 10)

(B) "And when the romping wind awakes
The water ruffles blue and shakes,"
(lines 14 and 15)

(C) "With sunny fields of lucid air,
And waters dancing everywhere;"
(lines 2 and 3)

(D) "I bathe my spirit in blue skies,
And taste the springs of life."
(lines 31 and 32)

8. MARCH AFTERNOON most strongly emphasizes Brewster's

(A) love of spring.
(B) descriptive ability.
(C) understanding of nature.
(D) effective use of metaphor.

9. The two poems provide a contrasting view of spring. Which pair of words best illustrates that contrast?

(A) unfeeling sentimental
(B) romantic realistic
(C) disgusted silly
(D) annoyed emotional

Answers	WT
1 - A	2
2 - C	2
3 - A	3
4 - B	4
5 - A	2
6 - C	4
7 - D	3
8 - B	3
9 - B	4
10 - A	4
11 - C	4

Difficulty Level

1 - 3
2 - 2
3 - 3
4 - 3
5 - 2
6 - 3
7 - 2
8 - 2
9 - 4
10 - 4
11 - 3

10. Poets often appeal to the reader's senses. To which sense do these two poems appeal most strongly?

(A) sight
(B) smell
(C) sound
(D) touch

11. The reader may infer from these two poems that

(A) spring is a favourite topic for poets.
(B) spring uncovers winter's debris.
(C) different poets see spring differently.
(D) spring is always associated with new birth.

POEMS BY DOROTHY LIVESAY

THE HIGH
(for Jason)

On the sand
he whirled for five
six seven eight
ten minutes
oblivious
to calling come

turning alone
he whirled, a small
black cone
at the water's edge

"I was just trying to see
if a man really could take off
like a plane.
You don't believe it, do you, Gran?"

I believe! I believe!

BLUE WIND
(for Martha)

Spirit of wind
blue skirt against blue-green grass
hair fair
straw-coloured
straight and prim
a coif for skyblue eyes
staring amazed
at the wild
woods fields
folding hills
ever yielding
ever flowering
earth

Spirit of wind
granddaughter
moving undaunted
round the bend
into the frightening
tight-drawn highways
tomorrow's die ways

Against these,
blow and burn!
contrive to comprehend
survive to sway
to the will of the wind.

FIVE MONTHS YOUNG
(for Galen)

He's the sun
of man
he's trailing
clouds
falling into
flower gardens

If we could offer anything
to the indifferent gods
against our destruction of
forest field
river lake
ocean's salty hemisphere
the Arctic's icy shape
it would be this small
cradled baby
who cannot speak
whose blue eyes illumine
every text
whose smile
invites the universe
to be plain human

From ICE AGE by Dorothy Livesay,
Press Porcépic Ltd., Victoria,
British Columbia, 1975.

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POEMS BY DOROTHY LIVESAY

In all three poems the poet is writing about

(A) the beauty of nature.
(B) her love of the sea-side.
(C) the beauty and innocence of youth.
(D) the activities of young children.

How does the author view children?

(A) as people not dirtied by the world around them, therefore a source of faith
(B) as people who will have to fight to resist a warlike world
(C) as people who are exciting and good, unlike dull adults
(D) as people who must be brought up carefully as they will create the new world

In the poem THE HIGH the term "oblivious" (line 5) suggests that the young boy was

(A) deaf.
(B) engrossed.
(C) obstinate.
(D) defiant.

The reference to the boy in THE HIGH as "a small black cone" (line 8 and 9) is an example of

(A) metaphor.
(B) simile.
(C) alliteration.
(D) personification.

Grade 8 also 9G, 9A, 10G, 10A

Time 15 minutes

Objectives

1 - 6.2
2 - 1.7
  - 6.2
3 - 4.3.3
4 - 4.2.2
5 - 6.2
6 - 1.5
7 - 1.2
8 - 4.2.2
9 - 1.5
10 - 1.5
11 - 4.2.2
  - 6.2
12 - 1.4
  - 6.7

Pool Objectives

1 - LIT 2
2 - LIT 5
3 - COMP 2
4 - LIT 1
5 - LIT 3
6 - INF 3
7 - COMP 2
8 - LIT 3
9 - INF 1
10 - INF 3
11 - LIT 4
12 - COMP 4

5. In THE HIGH when the grandmother says " I believe! I believe!" the poet is conveying the idea that

(A) she understands that children play games.
(B) she can see the airplane taking off.
(C) she thinks that a man could learn to fly.
(D) she accepts the faith of youth.

6. In FIVE MONTHS YOUNG the "cradled baby" (line 15) is seen as a

(A) hostage of fortune.
(B) destructive force.
(C) symbol of innocence.
(D) sacrificial lamb.

7. In lines 9 to 13 of FIVE MONTHS YOUNG the poet is expressing her feelings about

(A) man's inability to control nature.
(B) man's need to dominate the oceans.
(C) man's misuse of the environment.
(D) man's constant search for new frontiers.

8. In the poem FIVE MONTHS YOUNG there are frequently two levels of meaning. Which of the following words is an example?

(A) "indifferent" (line 8)
(B) "illumine" (line 17)
(C) "clouds" (line 4)
(D) "human" (line 21)

9. In the poem BLUE WIND the title is meant to be taken

(A) in a literal sense.
(B) as a metaphorical expression of icy cold.
(C) in a figurative sense.
(D) as an exaggerated expression of strength.

Answers	WT
1 - C	4
2 - A	3
3 - B	2
4 - A	2
5 - D	2
6 - D	2
7 - C	2
8 - B	2
9 - C	2
10 - B	3
11 - C	3
12 - A	3

Difficulty Level

1 - 3
2 - 2
3 - 2
4 - 1
5 - 4
6 - 2*
7 - 3
8 - 2
9 - 2
10 - 4
11 - 3
12 - 3

10. From the evidence in two of the poems, the reader may conclude that the poet's attitude toward nature is one of

(A) nostalgia.
(B) love.
(C) ambivalence.
(D) indifference.

11. To what is the poet referring in BLUE WIND when she says,

"into the frightening
tight-drawn highways
tomorrow's die ways"? (lines 18 to 20)

(A) the difficulties facing today's adolescents
(B) the lack of choice and opportunity in the future
(C) the tough experiences encountered in growing up
(D) deaths due to traffic accidents on highways

12. What advice does the poet give to her granddaughter in BLUE WIND?

(A) Try to understand, accept and survive.
(B) Take great care when travelling on busy roads.
(C) Always do as you would be done by.
(D) Do not fear the presence of death.

CANADIAN POPULATIONS

Discussion is taking place in school about Canadian cities. Someone says that Vancouver and Calgary are growing faster than Montreal. Someone else says that Vancouver now has a higher population than Montreal. An argument develops. One student gets a copy of a newly published encyclopedia and notes that the population of greater Vancouver is only about one-third of the population of greater Montreal.

Which of the following is the most appropriate comment?

(A) You can't believe everything you read in books.
(B) You can rely on encyclopedias for simple factual information.
(C) Vancouver has probably grown bigger than Montreal since the book was published.
(D) It is necessary to check several sources even when the facts are quite clear.

Grade 8 also 7, 9G, 9A

Time 1 minute

Objective

1.5
1.6

Pool Objective

INF 3

Answer

B

Difficulty Level

1

MIS 302

PAYING FOR CITY BUSES

Bill and Roly are discussing ways of paying for city bus services. Bill suggests that it would be a good idea if all the commuters who live in the suburbs had to pay a special "suburban tax" to have the privilege of working in the city. Roly replies that you couldn't do that because that's not what taxes are. "Taxes," he says, "are money you pay the government from your income or when you make a purchase in a store."

What is the best comment on this argument?

(A) Bill may be right but you can't call it a tax.
(B) It's a silly argument because bus fares pay for buses.
(C) Just because sales tax and income tax are taxes, it doesn't mean that the "suburban tax" would not be a tax.
(D) It is very confusing if you start calling nearly all payments to the governments "taxes".

Grade 8 also 7, 9G, 9A

Time 1 minute

Objective

1.5

Pool Objective

LOG 2

Answer

C

Difficulty Level

2

AN ACCIDENT

Thomas Ross and Family stand beside a new Ford Truck. The new Ford Truck is parked before the gates of RAYMOND/ROSS INDUSTRIES, where farm machinery is made. This picture will appear in the Toronto Mail and Empire with a banner headline, stating that the truck is being turned over to the RAYMOND/ROSS Field Surgery Hospital behind the lines in France. Large red crosses adorn its sides. The 'family' consists of Mister and Mrs. Ross and three of their children: Robert, Peggy and Stuart. Rowena, the eldest, is not shown. She is never in photographs that are apt to be seen by the public. In fact, she is not much admitted into the presence of a camera. Robert has her picture on his bureau.

Rowena is seated in her scalloped wicker chair with the high, double wheels. She wears a white dress. Her hair is curly and short. Her shoulders are perpetually hunched. Her head is large and adult but her body is that of a ten-year-old child. She is twenty-five years old. She is what is called hydrocephalic - which in plain language means she was born with water on the brain. Her expression is lovely and pensive. She wears a wide and colourful sash. In her lap she holds a large white rabbit. Robert told her once, she was the first human being he remembered seeing. He was lying in his crib and, waking from a nap through half-closed eyes, he saw his sister gliding in her chair across the room and coming to rest beside him. She stared at him for a long, long time and he stared back. When she smiled, he thought she was his mother. Later, when he came to realize she couldn't walk and never left the chair, he became her guardian. It was for her he learned to run.

Mother and Miss Davenport, wearing their canteen aprons, stand on the platform at Sunnyside Station handing out chocolate bars to the soldiers who are leaning out of trains. They do this every Thursday afternoon. Robert wishes his mother wouldn't do such things because he's shy and thinks she appears too much in public. But Mrs. Ross is adamant. Such things have to be done...someone has to do them. The leaders of society are dutybound - and what would people say...? Etc. Etc. All the while, Miss Davenport is nodding and smiling: agreeing with every word. But not one word of it is true. Mrs. Ross performs her duties Thursday afternoons because of dreams.

Here is Meg - a Patriotic Pony, draped in bunting, standing in a garden. Her ears lie flat. She is either angry or frightened. Meg is very old. Just at the edge of the picture, Stuart can be seen squinting at the sun. He wears an Indian headdress and he holds a baseball bat.

This is Peggy Ross with Clinton Brown from Harvard!!! Nothing in Clinton Brown from Harvard's appearance warrants three exclamation points. He was only one of Peggy's many beaux. Robert is in this picture too, seated on the steps of the South Drive house along with a girl called Heather Lawson. Robert was supposed to be 'interested' in Heather Lawson but the fact was it was she who was interested in him. Not that Robert didn't like her - only that he wasn't interested. 'Interested' led to marriage and this is what Heather Lawson wanted. So did her parents. Robert was a fine catch for any girl. He was a scholar and an athlete. Besides - he had money.

One summer the Rosses crossed to England on the S.S. Minnetonka in order to spend a holiday with the RAYMOND/ROSS British representative, whose name was Mister Hawkins. All through the month of June they languished on the beaches of the Isle of Wight. In late July they came home on the Minnetonka's sister-ship the S.S. Minnewanka. From the decks of this ship, early one morning, one of the Rosses (it was not clear which) - took a photograph of the ocean. Whoever it was, later drew an arrow - pointing to a small white dot on the far horizon. The small white dot can barely be seen. Nothing else is visible but sea and sky. Just above the arrow, written in bold black ink is the question: 'WHAT IS THIS?' All too clearly, the small white dot is an iceberg. Why whoever took the picture failed to verify this fact remains a mystery. The thing is dated August 4th but no year is given.

Shuffle these cards and lay them out: this is the hand that Robert Ross was born with. Mister and Mrs. Ross - Peggy and Stuart - rabbits and Rowena. Also a dog named Bimbo and a clipping from the paper, reading: 'LONGBOAT WINS THE MARATHON!' Meg and Miss Davenport - Heather Lawson and the iceberg. And Clinton Brown from Harvard, who died a hero's death at the battle for

Belleau Wood in June 1918 - worthy of an exclamation point at last.

* * *

She fell. It was Sunday.

Stuart was meant to be watching her and so it was Stuart's fault but no - it wasn't Stuart's fault. It was Robert's fault. Robert was her guardian and he was locked in his bedroom. Making love to his pillows.

Jesus.

She fell.

It was Sunday.

Robert wasn't there.

* * *

She died on the Monday, never regaining consciousness. Mrs. Ross wore a large, black hat. Robert wore an armband. People who only knew them from a distance saw them walking down the street and thought they must have lost someone they loved in the war.

Mister and Mrs. Ross fell silent. They loved their children - all of them. Still, they were prepared for this. Children like Rowena weren't expected to live. The miracle was that she had lived so long as she had. Hydrocephalics had a life expectancy of ten to fifteen years at most. Rowena had been given ten years of grace.

Why had she fallen?

Why weren't you watching her?

I was playing with Meggy. (Teasing her - making her ears lie flat by whirling the baseball bat above her head.)

Didn't Rowena call you for help?

Nope.

Et cetera.

Nothing would be had from this line of questioning. Nothing would be had from any line of questioning. The thing was - she was dead.

It had happened in the stable, where she'd gone with Stuart to play with her rabbits and feed them. Stuart had dutifully pushed her through the snow and slush and past the neat manure pile and in through the double doors onto the brand new concrete floor that had been poured two weeks before so the Reo Runabout could share the stables with Meg and the rabbits. The rabbits were ranged in hutches down one side - the hutches built especially so Rowena could reach them from her chair. There were ten of them. Robert made them, late in the summer holidays three years before. In those days, the floor was just hard packed earth and everything smelled of hay and oats and pony manure. Rowena would sit with the doors wide open and take the rabbits one by one in her arms and hold them on her lap. Robert did his exercises, standing in the yard where she could see him. Indian clubs - a chinning bar and shadow boxing. Really, he was a long distance runner - but he did these other things to keep in shape. His hero was the great Tom Longboat - winner of the marathon. After the exercises, he and Rowena would take the rabbits out on the lawn and let them eat the grass.

Why had she fallen?

I don't know said Stuart.

Weren't you watching her?

I was playing with Meggy.

Everyone's back was turned.

'Robert?'

'Yes, Rowena?'

'Will you stay with me forever?'

'Yes, Rowena.'

'Can the rabbits stay forever, too?'

'Yes, Rowena.'

This was forever. Now the rabbits had to be killed.

* * *

'Why do the rabbits have to be killed?'

'Because they were hers.'

'But that can't possibly make any sense.'

'Nonetheless, they must be killed.'

'I'll look after them.'

'Don't be ridiculous, Robert. Gracious! You're a grown up man.'

'Can't we give them away?'

'Who to? Ten rabbits? Surely you can't be serious.'

'What about Stuart? Why can't he look after them?'

'Knowing Stuart, I can't imagine why you ask that question.'

'I'll take care of them. PLEASE!!!'

'Robert - control yourself.'

Silence.

'Who's going to kill them, then?'

'You are.'

Robert did not reply. He left his mother sitting in the wide bay windows where the ferns gave off the smell of summer. After he'd gone, she looked around the room and sighed. It seemed such a long, long way from where she sat to the other end...of everything.

* * *

Mrs. Ross retired to her bedroom.

Mister Ross went up and knocked at the door.

No, she said.

* * *

The rest all happened on the one day. The Thursday.

Rowena was buried in the morning. Under the trees in frozen earth they had to split with axes. All the time the minister eulogized and all the time they prayed, it snowed. The coffin was white when they threw down the flowers. Robert looked over at his mother's face. Her mouth was set. She stood apart - refusing to be touched or supported. Miss Davenport was the only one who wept. Her hat was on crooked. Mister Ross kept his eyes closed the whole service.

Peggy's current beau was in uniform. He stood at attention. Robert envied him because he could go away when this was over and surround himself with space. (It was then, perhaps, the first inkling came that it was time for Robert to join the army. But he didn't think it consciously.) All he knew was that his hands felt empty. In his mind, they kept reaching out for the back of Rowena's chair. When they got back home, he moved it up to his room and sat there in it with his knees drawn up till the guests had left the parlour and the clock struck two.

Downstairs, his family sat at the dining room table waiting for him to appear. The subject of the rabbits floated to the top of the conversation. Robert could hear it vaguely through the floor. His mother was adamant. The rabbits had to die - and Robert had to do it. Mister Ross was inclined to be more lenient.

Surely the rabbits could be killed somewhere else, he said. Maybe the butcher would want them. No, Robert's mother said. It must be here and he must do it.

'Why?'

'BECAUSE HE LOVED HER.'

A chair fell over.

Footsteps.

Now his mother would be drinking in her bedroom. But no one would mention it.

A man called Teddy Budge was telephoned (unbeknownst to Robert - who was still in his overcoat seated in Rowena's chair). This was at three o'clock or thereabouts. Teddy Budge was a large and mindless man who worked at the factory. There was nothing unkind or cruel in his nature - that was not the point. It was just that he would do what he was told. He was also very strong and could shift a rock as large as his arms could embrace, which Robert had seen him do in a contest once on Queen Victoria's birthday. Mister Ross placed the phone call - and even sent the Reo Runabout down to the factory (driven by Peggy's beau) to bring Teddy Budge to the South Drive house.

Robert heard the car depart - and a good while later return. It sat in the driveway, idling, while Mister Ross went out and stood on the running board talking to Teddy Budge, who sat up high in the seat in his workman's clothes as if he was the King. Then he got down and made for the stables. Robert saw all this from his window.

It took him thirty seconds to emerge from his pain and to realize why Teddy Budge was there. He leapt up out of the chair and ran downstairs unthinking. Only knowing.

Stuart raced after.

Peggy said: 'Why is everybody running?'

Mister Ross was coming into the house and Robert pushed him aside, almost knocking him down going through the back door.

Robert's feet began to slip and to slide in the slush and the mud of the yard. He fell against the side of the car and part of his sight took in the soldier standing there, lighting a cigarette - and Robert yelled at him something like: 'You bastard! Bastard! What are soldiers for?!' - while the other part of his sight could see the open stable doors and the wide, Neanderthal back of Teddy Budge.

Robert regained his feet and lunged, butting his head like a battering ram between the giant's shoulder blades. Teddy only knew that he was being attacked. He couldn't see who by and he couldn't imagine why. His reaction was immediate and sensible, under the circumstances. He reached up over his head and grasped the only thing that came to hand. One of Robert's Indian clubs. With this he struck out blindly at the figure in the overcoat, whose face he could not see.

Well. The soldier and the father and the brother pulled the rock embracer away and prevented human murder. They carried Robert into the house - (more or less carried him: his feet were dragged along the ground) and at the door the father turned back and gave the man in the stable the signal to proceed with the business for which he had been summoned.

All these actors were obeying some kind of fate we call 'revenge'. Because a girl had died - and her rabbits had survived her.

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FIC 500

AN ACCIDENT

1. What kind of family is described?

   (A) an affluent middle class family
   (B) a typical Canadian family
   (C) a lower middle class family
   (D) a working class family

2. Why does Rowena not appear in the family photographs?

   (A) She was not there when the photographs were taken.
   (B) She was the eldest.
   (C) Mr. and Mrs. Ross didn't want her in the photographs.
   (D) It would be difficult to get her to the photographer.

3. With which member of the family does Robert have a close and unusual relationship?

   (A) Mr. Ross
   (B) Mrs. Ross
   (C) Stuart
   (D) Rowena

4. What is the first indication that Mrs. Ross may be somewhat disturbed psychologically?

   (A) exclusion of Rowena from the photographs
   (B) having a hydrocephalic child
   (C) allowing Rowena to keep rabbits
   (D) performing duties because of dreams

5. "This is the hand that Robert Ross was born with." (lines 83 and 84) What is the implication of this statement?

   (A) The photographs describe events before Robert was born.
   (B) We are all a product of our environment.
   (C) There is no way we can escape destiny.
   (D) Robert never really had a chance.

Grade 9A also 8,
9G, 10

Time 25 minutes

Objectives

1 - 1.1
2 - 1.5
3 - 1.2
4 - 1.2
- 1.6
5 - 1.5
- 6.7
6 - 1.2
7 - 1.2
8 - 4.2.2
9 - 6.7
10 - 1.5
- 1.6
11 - 6.1
12 - 1.8
13 - 6.7
- 1.7

Pool Objectives

1 - COMP 2
2 - INF 3
3 - COMP 3
4 - COMP 3
5 - INF 4
6 - COMP 2
7 - COMP 3
8 - COMP 3
9 - LIT 4
10 - INF 3
11 - LIT 4
12 - LIT 2
13 - LIT 5

6. Who felt the most guilt over Rowena's death?

(A) Robert
(B) Stuart
(C) Mr. Ross
(D) Mrs. Ross

7. Who was responsible for Rowena's death?

(A) Robert, he was her guardian.
(B) Stuart, he was supposed to be looking after her.
(C) Mrs. Ross, she was Rowena's mother.
(D) No one. It was an accident.

8. Why did Mrs. Ross want Robert rather than anyone else to kill the rabbits?

(A) There was no point in keeping them after Rowena's death.
(B) Stuart wasn't sufficiently reliable to care for them.
(C) They would only remind the family of Rowena and her death.
(D) She wanted to destroy the link between Robert and Rowena.

9. What is the significance of the sentence, "Her hat was on crooked"? (line 196)

(A) It illustrates the character of those who cried.
(B) It shows she was eccentric.
(C) It illustrates that she was a suitable companion for Mrs. Ross.
(D) It shows what kind of service it was.

10. What is the significance of Mr. Ross's closed eyes? (line 197)

(A) The service was boring.
(B) He didn't want to see the scene around him.
(C) He was thinking of other things.
(D) It prevented him from crying.

Answers	WT
1 - A	3
2 - C	4
3 - D	2
4 - D	3
5 - B	2
6 - A	3
7 - D	4
8 - D	2
9 - A	3
10 - D	4
11 - B	3
12 - D	3
13 - B	4

Difficulty Level

1 - 4
2 - 4
3 - 5
4 - 2
5 - 1
6 - 4
7 - 4
8 - 2*
9 - 3
10 - 4
11 - 4
12 - 3
13 - 3

11. Of what are the rabbits a symbol?

(A) aggression
(B) innocence
(C) fear
(D) blindness

12. What feeling does the writer want to produce in the reader with respect to Robert?

(A) contempt
(B) amusement
(C) admiration
(D) sympathy

13. What is the theme of the selection?

(A) Love conquers all.
(B) death and man's emotions
(C) The strong survive; the weak perish.
(D) man's cruelty to animals

THE HOUND OF THE BASKERVILLES

The sun was already sinking when I reached the summit of the hill, and the long slopes beneath me were all golden-green on one side and grey shadow on the other. A haze lay low upon the farthest sky-line, out of which jutted the fantastic shapes of Belliver and Vixen Tor. Over the wide expanse there was no sound and no movement. One great grey bird, a gull or curlew, soared aloft in the blue Heaven. He and I seemed to be the only living things between the huge arch of the sky and the desert beneath it. The barren scene, the sense of loneliness, and the mystery and urgency of my task all struck a chill into my heart. The boy was nowhere to be seen. But down beneath me in a cleft of the hills there was a circle of the old stone huts, and in the middle of them there was one which retained sufficient roof to act as a screen against the weather. My heart leaped within me as I saw it. This must be the burrow where the stranger lurked. At last my foot was on the threshold of his hiding place - his secret was within my grasp.

As I approached the hut, walking as warily as Stapleton would do when with poised net he drew near the settled butterfly, I satisfied myself that the place had indeed been used as a habitation. A vague pathway among the boulders led to the dilapidated opening which served as a door. All was silent within. The unknown might be lurking there, or he might be prowling on the moor. My nerves tingled with the sense of adventure. Throwing aside my cigarette, I closed my hand upon the butt of my revolver and, walking swiftly up to the door, I looked in.

From THE HOUND OF THE
BASKERVILLES by Arthur
Conan Doyle.

FIC 501

THE HOUND OF THE BASKERVILLES

1. The predominant mood in this passage is one of

   (A) satisfaction.
   (B) anger.
   (C) isolation.
   (D) anticipation.

2. In this passage the word "warily" (line 21) means

   (A) lightly.
   (B) quietly.
   (C) slowly.
   (D) cautiously.

3. It would be reasonable to conclude from this passage that the narrator is

   (A) tracking down a convict.
   (B) searching for a suspicious person.
   (C) looking for a ruthless enemy.
   (D) hunting for wildlife.

4. The fact that the writer has a gun leads us to believe

   (A) he is a criminal.
   (B) he is a policeman.
   (C) he is aggressive.
   (D) he is determined.

5. "Dilapidated" (line 25) in this passage means

   (A) broken down.
   (B) weather beaten.
   (C) old-fashioned.
   (D) temporarily screened.

Grade 9G, also 7, 8, 10G

Time 10 minutes

Objectives

1 - 6.2
2 - 4.3.3
3 - 1.5
4 - 1.5
5 - 4.3.3
6 - 1.1
7 - 4.3.3

Pool Objectives

1 - LIT 2
2 - COMP 2
3 - INF 2
4 - INF 2
5 - COMP 2
6 - COMP 1
7 - COMP 2

Answers	WT
1 - D	4
2 - D	3
3 - B	4
4 - D	4
5 - A	3
6 - C	4
7 - A	3

The description of the hiding place leads us to believe

(A) it is near the outskirts of town.
(B) it is in mountainous country.
(C) it is among rolling hills.
(D) it is part of a ghost town.

In this passage "cleft" (line 14) means

(A) hollow.
(B) canyon.
(C) summit.
(D) plain.

Difficulty Level

1 - 3*
2 - 4
3 - 3
4 - 2
5 - 3
6 - 4
7 - 2

CEMETERY PATH

Ivan was a timid little man - so timid that the villagers called him "Pigeon" or mocked him with the title "Ivan the Terrible". Every night Ivan stopped in at the saloon on the edge of the village cemetery. Ivan never crossed the cemetery to get to his lonely shack on the other side. The path through the cemetery would save him many minutes, but Ivan had never taken it - not even in the full light of the moon.

Late one winter's night, when a bitter wind and snow beat against the village saloon, the customers took up their familiar mockery of Ivan. His mild protests only fed their taunts, and they laughed when a young Cossack lieutenant flung a challenge at their quarry. "You are a pigeon, Ivan. A rabbit. A coward. You'll walk all around the cemetery in this dreadful cold, to get home, but you dare not cross the cemetery."

Ivan murmured, "The cemetery - it is nothing to cross, Lieutenant. I am not afraid. The cemetery is nothing but earth."

The lieutenant cried, "A challenge, then! Cross the cemetery tonight, Ivan, now, and I'll give you five gold rubles - five gold rubles!"

Perhaps it was the vodka. Perhaps it was the temptation of the five gold rubles. No one ever knew why Ivan, moistening his lips, blurted: "All right, Lieutenant, I'll cross the cemetery!"

As the saloon echoed with the villagers' derision and disbelief, the lieutenant winked to the others and unbuckled his sabre. "Here Ivan. Prove yourself. When you get to the very centre of the cemetery, in front of the biggest tomb, stick my sabre into the ground! In the morning we shall go there. And if the sabre is in the ground - five gold rubles to you!"

Slowly Ivan took the sabre. The villagers drank a toast: "To Ivan the Hero! Ivan the Terrible!" They roared with laughter.

The wind howled around Ivan as he closed the door of the saloon behind him. The cold was as sharp as a butcher's knife. He buttoned his long coat and crossed the dirt road. He could hear the lieutenant's voice, louder than the rest, calling him, "Five rubles, little pigeon! Five rubles - if you live!"

Ivan strode to the cemetery gates, and hesitated, and pushed the gate open.

He walked fast. "Earth, it's just earth...like any other earth." But the darkness was a massive dread. "Five gold rubles..." The wind was savage, and the sabre was like ice in his hands. Ivan shivered under the long, thick coat and broke into a limping run.

He recognized the large tomb. No one could miss that huge edifice. Ivan must have sobbed - but that was drowned in the wind. And Ivan kneeled, cold and terrified, and in a frenzy of fear drove the sabre into the hard ground. It was hard to do, but he beat it down into the hard earth with his fist, down to the very hilt. It was done! The cemetery...the challenge ...five gold rubles...five gold rubles!

Ivan started to rise from his knees. But could not move. Something was holding him! He strained to rise again. But something gripped him in an unyielding, implacable hold. Ivan swore and tugged and lurched and pulled - gasping in his panic, sweating despite the knife-edged cold, shaken by fear. But something held Ivan. He cried out in terror and strained against the unseen imprisonment, and he tried to rise, using all his strength. But he could not rise.

They found Ivan, the next morning, on the ground right in front of the great tomb that was in the very centre of the cemetery. His face was not that of a frozen man, but of a man slain by some nameless horror. And the lieutenant's sabre was in the ground where Ivan had pounded it - through the dragging folds of his long and shabby coat.

Leonard Q. Ross

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FIC 502

CEMETERY PATH

1. The use of the word "derision" (line 28) in the passage suggests that

   (A) the villagers did not believe Ivan.
   (B) the villagers were mocking Ivan.
   (C) the villagers were talking about Ivan.
   (D) the villagers were agreeing with the lieutenant.

2. In the story, Ivan died because

   (A) he froze to death.
   (B) he was terrified.
   (C) he stabbed himself.
   (D) the lieutenant stabbed him.

3. What kind of person is the lieutenant? He is

   (A) a hard hearted person who wants to kill Ivan.
   (B) a good hearted person who wants to have Ivan overcome his fear.
   (C) a braggart who likes to show off his bravery and strength.
   (D) a thoughtless person who enjoys Ivan's fear of the cemetery.

4. What mood is established between Ivan's leaving the saloon and his death in the cemetery?

   (A) dread and terror
   (B) sadness
   (C) adventure
   (D) loneliness

5. At which point in the story does the climax occur?

   (A) "Ivan shivered under the long, thick coat and broke into a limping run."
   (B) "...he beat it down...to the very hilt. It was done!"

Grade 9G also 8
10G

Time 15 minute

Objectives

1 - 4.3.3
2 - 1.5
3 - 6.1
4 - 6.1
5 - 6.2
6 - 4.3.3
7 - 1.1
8 - 1.5
9 - 1.5

Pool Objectives

1 - COMP 2
2 - INF 1
3 - LIT 2
4 - LIT 2
5 - LIT 2
6 - COMP 2
7 - COMP 1
8 - INF 1
9 - INF 1

Answers	WT
1 - B	1
2 - B	4
3 - D	2
4 - A	2
5 - C	4
6 - C	1
7 - A	2
8 - B	2
9 - C	2

(C) "..he tried to rise, using all his strength. But he could not rise."
(D) "They found Ivan, the next morning, on the ground right in front of the great tomb..."

In this story, the word "unyielding" (lines 62 and 63) means

(A) horrible.
(B) ponderous.
(C) unrelenting.
(D) tenacious.

A direct route from Ivan's shack to the saloon would

(A) pass through the cemetery.
(B) pass slightly to the right of the cemetery.
(C) pass slightly to the left of the cemetery.
(D) go in the opposite direction from the cemetery.

The lieutenant offered Ivan an opportunity

(A) to win a bottle of vodka.
(B) to gain his self respect.
(C) to become a hero.
(D) to solve the mystery of the cemetery.

After Ivan had entered the cemetery, he began to run because

(A) he was cold.
(B) he was determined to win the bet.
(C) he was afraid.
(D) he wanted to reach home quickly.

Difficulty Level

1 - 1
2 - 3
3 - 5
4 - 4
5 - 4
6 - 1
7 - 4
8 - 2
9 - 5*

A MASK FOR FEAR

Breathing hard, Davy climbed to the ledge where his clothes lay. He wrapped the large towel around his lanky, shivering body and rubbed his hands briskly. Now that it was over, he felt good. He'd made up his mind to dive and nothing had stopped him - not the dangerous rocks beneath the crashing sea, the chilly dawn, or his father's roaring anger.

"You gone clear off your squash, Davy"? his father had said. "If you weren't already sixteen, I'd tan your hide. Got a mind to, all the same."

Davy still remembered the force of his father's slap against his ear. But he was here anyway, he thought, as he looked down the fifteen-foot rise of the rocks that stretched seaward like a giant's bony finger. Davy knew the risk and he feared it. One badly angled dive and he could split his head wide open, like that loony kid had done six years ago. "Since then folks have stayed away," Davy's father had shouted, striking him again, "excepting this darn-fool son of mine."

Maybe he was a darned fool, Davy thought, dressing in the privacy of the overhanging boulder, but he wouldn't stop now. He couldn't.

At the horizon, a glittering white radiance spread across the eastern sky. In another hour or two the city folk would begin to cover the beach below with their umbrellas, their canvas chairs, and their oiled, white-skinned bodies. When they weren't swimming or resting, they drove around the countryside searching out antiques for the houses they bought. It hurt the villagers to give up a pine chest or a family rocker; but they thought of the food they needed, tightened their lips,and took the money.

There was money for Davy and his father, too, in repairing sagging doors, window sashes, and floors. If someone asked, "What on earth do you natives do in the wintertime, young man?" Davy would hit a nail with extra force before replying, "We try to keep alive."

But Davy didn't mind talking to Mr. Anderton, the physics teacher from Boston who had bought the old Pucello cottage a few weeks before. Mrs. Anderton served Davy cookies and milk while he worked, and Mr. Anderton listened thoughtfully as Davy told him of his secret ambition to go to college and learn to be a pilot or an engineer. Davy wondered how he could tell all this to a stranger, but maybe it was because Mr. Anderton was Ginny's father, and Ginny was quick and bright as a flame with her silken golden hair and her sweet, perky face.

Davy sighed and thought: I'm mooning again. He wrapped his wet trunks in the towel and hurried toward the road, breaking into a run, hoping his father hadn't wakened yet. But his father was waiting for him - a tough, solid figure in the doorway. His eyes were dark in his lined face; his hands were large, the hands of a man who could hammer and saw - and wallop, too. Davy shrank back, but his father said quietly, "Come in, son, and eat your breakfast. I'm not going to hit you - that don't work. I just want to know why you're doing this loony stunt."

Davy walked past him into the kitchen. Don't ask me, Pa, he thought. How could he explain that it had begun one evening two weeks ago, when he had stood in the darkness outside the private pavilion, watching couples dancing? A girl in a white dress, with hair pale as moonlight, had leaned forward and laughed a silvery, happy laugh; and Davy had felt a chill go through him.

The morning afterward, while Davy was measuring the Anderton porch for new lumber, the screen door slammed and a girl rushed past him and then stopped. Davy's heart beat more rapidly; she was real, after all. "Golly," she said, "did I step on your hand?" She looked so pretty in the sunlight that Davy shook his head dumbly. Just then a red convertible pulled up and a boy in a white polo shirt honked and called, "Ready, Ginny?" And she was off, hurrying across the lawn.

Ginny spent a lot of time with Clinton Eberley, who owned the red convertible and lived in one of the gabled-roofed summer mansions built long ago by sea captains. At night, Clinton in his creamy white jacket looked big and masterful as he guided Ginny around the dance floor; and in the afternoons, when he dived off the wharf, Ginny would stand on the beach and applaud.

"You used to be a steady boy," Davy's father was saying now. "Reckon it's your age. But those rocks are dangerous. Use the wharf."

Davy sneered. "The wharf's for city boys."

His father grinned. "Maybe so," he said. "Well - be careful, son."

"I will, Pa. I promise."

The city boys knew about the rocks. Late in the afternoon a week ago, while Davy was nailing down the last porch step and Ginny was serving cake and lemonade to friends on the lawn, Clinton had said, "Nobody's tried the rocks ever since that kid got himself killed."

"Who'd want to?" Ginny asked.

Davy stood up and pushing back a lock of dark blond hair said, "I ain't afraid to try them." Then he realized what he had said, and a sweat broke out on his forehead.

Ginny looked up quickly and Clinton peered at him, "Ever do it?" Clinton said.

"No," Davy said slowly, "but I'm not afraid to try."

Clinton looked at the others. "He talks big," he said.

Davy wiped his moist hands on his dungarees and knelt to finish his work. Something soft brushed against his arm and he looked up to see Ginny holding a glass of lemonade. "You must get awfully thirsty working in the sun. Here."

Davy gulped down the cool drink. "Thanks - Ginny."

Clinton said loudly, "If he wants a drink he can always go around to the kitchen."

Ginny laughed and looked at Davy. "You want another?" she asked.

Davy shook his head and, gripping the handle of his hammer, swung it down hard. I'll show him, he thought; I'll show them all. . .

It was mid-July now and work had slowed down; but Davy still practised before sunup, sharing his solitude with the gulls. He increased his diving height gradually. At each new springing base, Davy scratched the stone with a nail. Once he got careless and scraped his shoulder so badly it bled; and so he worked harder until his dive was straight and sure and he could gauge the safe spaces between the underwater rocks. He was bronzed and muscular and ready, at last. The next day he brought his lunch to the beach and waited.

When Ginny appeared in her yellow bathing suit he called to her and waved. She looked up and waved back, and suddenly Davy lost his head. A wild hammering started in his chest, and he scrambled to the uppermost jutting boulder. Here there were no nail marks from practice dives to guide him, and the water tossed about, thirty feet below. But he would make it - he had to make it.

A crowd had gathered, and the city boys on the wharf were watching, too. Davy tensed his muscles, ready for the dive.

Then he heard a girl cry: "Don't - don't do it, Davy!" He looked down and saw Ginny holding out her arms to him, begging him to stop. Davy stared at her. "Come down!" she cried. "Please, Davy, come down!"

The anguish in her voice caused him to hesitate and then step back. But when Clinton shouted, "What's the matter - you chicken-out?" he clenched his fists and stepped into the diving position again. He couldn't back out now. He didn't want to. He knew he could make the dive.

"Davy . . ." There was fear in Ginny's voice. "Davy, please don't dive."

Suddenly he knew that Ginny was right; that his father was right; that it was the act of a foolhardy show-off to dive - even if he could make it.

He sat down to keep from diving, his head in his hands. From below came the laughter of the city boys, the strident hoot of Clinton louder than the rest. He tried to squeeze back the tears but his palms were wet as he fought back the impulse to leap up and dive, no matter what.

When he looked up, the crowd was gone. Only Clinton and Ginny stood watching as he came down the rocks - slowly, for he was suddenly exhausted. They walked toward him - Ginny pale and close to tears, Clinton smiling condescendingly.

"You looked like a champ on that one," Clinton taunted.

Davy clenched his fists but Ginny laid her hand on his arm and he slowly relaxed.

"Thank you for not diving, Davy," she said softly.

He wished he could tell her how it was - that it was harder to let Clinton think he was yellow than it would have been to dive. But he couldn't explain it exactly, the different kind of courage it had taken. Any kid could have taken the dare and dived off the cliff, but it took - well - a man to let himself be ridiculed for something no one would understand.

"I wasn't afraid," Davy said. "I wasn't scared of diving."

"I know," she said, and slipped her arm through his. "But what you did was braver."

They were walking away from Clinton, but Davy wasn't really aware of it. All he could think was: She knows; she understands.

"A Mask For Fear" by Ruth
Sterling in A KIND OF COURAGE,
Brandt and Brandt, New York.

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of Ruth Sterling.

FIC 503

A MASK FOR FEAR

Grade 9G, also 7, 8, 10G

Time 20 minutes

Objectives

1 - 4.2.4
2 - 1.1
3 - 1.5
- 1.4
4 - 1.1
5 - 4.2.2
- 6.1
6 - 1.5
7 - 6.2
- 6.7
- 1.6
8 - 1.6
9 - 1.6
- 1.7
- 1.10
10 - 6.1
- 6.7
11 - 1.2
- 4.3.3
12 - 1.7
- 1.4
- 6.1
13 - 1.5
14 - 6.2
15 - 1.5

1. Davy's decision to make the high dive was based mainly on

(A) his desire to oppose his father's wishes.
(B) his wish to impress Ginny.
(C) his intention to prove his courage to the city boys.
(D) his eagerness to prove something to himself.

2. Davy feared the risk of diving because

(A) his father might slap his ear again.
(B) he had never dived from those rocks before.
(C) he did not know what Ginny would think.
(D) he could split his head wide open.

3. Davy's decision not to dive was

(A) commendable because he suppressed his passion for applause in favor of following Ginny's wishes.
(B) questionable because it demonstrated a certain lack of courage under pressure.
(C) of no consequence because no one really cared whether or not he did.
(D) noteworthy because he recognized that the act was foolhardy.

4. Why had Davy's father slapped his ear?

(A) He wanted to emphasize the fact that Davy shouldn't be working for Mr. Anderton.
(B) He was opposed to Davy's relationship with Ginny.
(C) He was exasperated with Davy's foolishness.
(D) Under pressure, he revealed his dislike for Davy.

5. The figure of speech that described the rocks stretching toward the sea is

(A) "...the privacy of the overhanging boulder."
(B) "...rise of the rocks."
(C) "...dangerous rocks beneath the crashing sea."
(D) "...like the giant's bony finger."

6. Which word best describes Davy's first feelings toward Ginny?

(A) amazement
(B) awe
(C) incredulity
(D) love

7. Which conflict most strongly affects the theme of the story?

(A) Davy's disagreement with his father
(B) Ginny's pleading with him not to dive
(C) Davy's conflict with the city boys
(D) Davy's conflict with himself

8. Davy's attitude toward city boys is best described as one of

(A) intense irritation.
(B) jealously.
(C) tongue-in-cheek mockery.
(D) envious distaste.

9. It is evident from this story that

(A) perseverance is a greater virtue than sophistication.
(B) courage implies more than foolhardiness.
(C) city boys are snobs.
(D) fathers do not trust their sons.

10. A major intention of this story is to

(A) show that young boys are impetuous.
(B) emphasize the importance of friendships.
(C) reveal that peer pressure can lead to rash actions.
(D) explain the importance of obedience to parents.

Pool Objective

1 - EFF 1
2 - COMP 1
3 - INF 4
4 - COMP 1
5 - LIT 1
6 - INF 4
7 - LIT 4
- DEC 2
8 - INF 3
9 - INF 5
- LOG 1
10 - LIT 4
11 - COMP 2
12 - INF 5
- LIT 2
13 - INF 1
14 - LIT 2
15 - LOG 2

Answers	WT
1 - B	2
2 - D	2
3 - D	3
4 - C	3
5 - D	2
6 - B	2
7 - D	2
8 - D	2
9 - B	3
10 - C	4
11 - D	2
12 - B	2
13 - C	2
14 - A	2
15 - D	2

11. The word "condescendingly" (line 170) is used as a synonym for

(A) beseechingly.
(B) fearfully.
(C) impulsively.
(D) patronizingly.

12. The tone of the story can best be described as

(A) light-hearted.
(B) moralistic.
(C) critical.
(D) sombre.

13. The phrase "A wild hammering started in his chest" indicates that Davy was

(A) brisk and implusive.
(B) foolish and tense.
(C) excited and frightened.
(D) exhausted and nervous.

14. According to Clinton Eberley, Davy was

(A) cowardly.
(B) courageous.
(C) foolhardy.
(D) immature.

15. In this story, the writer establishes a strong contrast between

(A) Davy and Ginny.
(B) Davy and Mr. Anderton.
(C) Mr. Anderton and Davy's father.
(D) Clinton Eberley and Davy.

Difficulty Level

1 - 3
2 - 3
3 - 3
4 - 5
5 - 2
6 - 2
7 - 3
8 - 2*
9 - 4
10 - 4
11 - 2
12 - 2
13 - 3
14 - 3
15 - 2

A TYRANT AND A WEDDING

She came from the prairie, a vast woman with a rolling gait, too much fat, too little wind, only one eye.

She stood at the bottom of the long stair and bribed a child to tell me she was there. Her husband sat on the verandah rail leaning forward on his stick, her great shapeless hand steadying him. This lean, peevish man had no more substance than a suit on a hanger. A clerical collar cut the mean face from the empty clothes.

The old lady's free hand rolled towards the man. "This," she said, "is the Reverend Daniel Pendergast. I am Mrs. Pendergast. We came about the flat."

The usual rigmarole - rental - comfortable beds - hot water ... They moved in immediately.

I despised the Reverend Pendergast more every day. His heart was mean as well as sick. He drove the old lady without mercy by night and by day. She did his bidding with patient, adoring gasps. He flung his stick angrily at every living thing, be it wife, beast or bird - everything angered him. Then he screamed for his wife to pick up his stick - retrieve it for him like a dog. She must share his insomnia too by reading to him most of the night; that made the tears pour out of the seeing and the unseeing eye all the next day. Her cheeks were always wet with eye-drips.

I was sorry for the old lady. I liked her and did all I could to help her in every way except in petting the parson. She piled all the comforts, all the tidbits, on him. When I took her flowers and fruit from my garden, it was he that always got them, though I said, most pointedly, "For you, Mrs. Pendergast," and hissed the "s's" as loud as I could.

She would beg me, "Do come in and talk to 'Parson'; he loves to see a fresh face."

Sometimes, to please her, I sat just a few minutes by the sour creature.

One morning when I came down my stair she moaned through the crack of the door, "Come to me."

"What is the matter?" I said. She looked dreadful.

"I fell into the coal-bin last night. I could not get up. My foot was wedged between the wall and the step."

"Why did you not call to me?"

"I was afraid it would disturb the Parson. I got up after awhile but the pain of getting up and down in the night to do for my husband was dreadful torture."

"And he let you do it?"

"I did not tell him I was hurt. His milk must be heated - he must be read to when he does not sleep."

"He is a selfish beast," I said. She was too deaf, besides hurting too much, to hear me.

When I had helped to fix her broken knees and back, I stalked into the living-room where the Reverend Pendergast lay on a couch.

"Mrs. Pendergast has had a very bad fall. She can scarcely move for pain."

"Clumsy woman! She is always falling down," he said indifferently.

I can't think why I did not hit him. I came out and banged the door after me loudly, hoping his heart would jump right out of his body. I knew he hated slams.

* * *

There was an outbreak of caterwaulings. The neighborhood was much disturbed. The cats were strays - miserable wild kittens born when their owners went camping and never belonging to anyone.

The tenants put missiles on all window ledges to hurl during the night. In the morning I took a basket and gathered them up and took them to the tenants' doors so that each could pick out his own shoes, hairbrushes, pokers and scent bottles. Parson Pendergast threw everything portable at the cats. The old lady was very much upset at his being so disturbed. At last, with care and great patience, I enticed the cats into my basement, caught them and had them mercifully destroyed.

When I told the Pendergasts, the Parson gave a cruel horrible laugh. "I crushed a cat with a plank once - beat the life out of her, just for meowing in our kitchen - threw her into the bush for dead; a week later she crawled home - regular jelly of a cat." He sniggered.

"You a parson - you did that? You cruel beast! To do such a filthy thing!"

Mrs. Pendergast gasped. I bounced away.

I could not go near the monster after that. I used to help the old lady just the same, but I would not go near the Reverend Pendergast.

* * *

One day, I found her crying.

"What is it?"

"Our daughter - is going to be married."

"Why should she not?"

"He is not the kind of man the Parson wishes his daughter to marry. Besides they are going to be married by a J.P. They will not wait for father. There is not another parson in the vicinity."

The old lady was very distressed indeed.

"Tell your daughter to come here to be married. I will put her up and help you out with things."

The old lady was delighted. The tears stopped trickling out of her good eye and her bad eye too.

We got a wire off to the girl and then we began to bake and get the flat in order.

The Parson insisted it should be a church wedding - everything in the best ecclesiastical style, with the bishop officiating. The girl would be two days with her parents before the ceremony. She was to have my spare room. However, the young man came too, so she had the couch in her mother'S sitting room. They sent him upstairs without so much as asking if they might.

I was helping Mrs. Pendergast finish the washing-up when the young couple arrived. Mrs. Pendergast went to the door. She did not bring them out where I was, but, keeping her daughter in the other room, she called out some orders to me as if I had been her servant. I finished and went away; I began to see that the old lady was a snob. She did not think me the equal of her daughter because I was a landlady.

It was very late when the mother and daughter brought the young man upstairs to my flat to show him his room. They had to pass through my studio. From my bedroom up in the attic I could look right down into the studio. My door was ajar. There was enough light from the hall to show them the way, but the girl climbed on a chair and turned all the studio lights up full. The three then stood looking around at everything, ridiculed me, made fun of my pictures. They whispered, grimaced, and pointed. They jeered, mimicked, playacted me. I saw my own silly self bouncing round my own studio in the person of the old lady I had tried to help. When they had giggled enough, they showed the young man his room and the women went away.

* * *

I was working in my garden next morning when the woman and the girl came down the path. I did not look up or stop digging.

"This is my daughter ....You have not met, I think."

I looked straight at them, and I said, "I saw you when you were in my studio last night."

The mother and daughter turned red and foolish looking; they began to talk hard.

* * *

The wedding was in the Cathedral; the old man gave his daughter away with great pomp. The other witness was a stupid man. I was paired with him. We went for a drive after the ceremony.

I had to go to the wedding breakfast because I had promised to help the old lady; I hated eating their food. The bride ordered me around and put on a great many airs.

The couple left for the boat. Mrs. Pendergast and I cleared up. We did not talk much as we worked. We were tired.

Soon the doctor said the Reverend Daniel Pendergast could go home to the prairies again because his heart was healed. I was glad when the cab rolled down the street carrying the cruel, emaciated Reverend and the one-eyed ingrate away from my house - I was glad I did not have to be their landlady any more.

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by Emily Carr.

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FIC 504

A TYRANT AND A WEDDING

1. The passage implies that the landlady is

   (A) sentimental and foolish.
   (B) generous and accommodating.
   (C) wise and humorous.
   (D) unsympathetic and greedy.

2. The result of the daughter's visit was

   (A) the Pendergasts' return to the prairies.
   (B) the Parson officiating at the wedding ceremony.
   (C) dislike of the landlady for the whole family.
   (D) the landlady's intense dislike of the Parson.

3. The landlady's attitude as it is revealed by the end of the passage is best described as one of

   (A) sincere concern for the health of Mrs. Pendergast.
   (B) quiet acceptance for the shortcomings of others.
   (C) increasing hatred for the prairie people.
   (D) hostility toward ungrateful people.

4. It is evident from the passage that the Parson

   (A) prefers to live away from the prairies.
   (B) mistrusts the landlady.
   (C) likes animals less than he likes people.
   (D) is intolerant of other people.

Grade 9 also 10

Time 20 minutes

Objectives

1 - 1.5
2 - 1.5
3 - 1.5
4 - 1.1
5 - 6.2
6 - 1.1
7 - 6.2
8 - 4.3.3
9 - 1.1
10 - 4.3.3
11 - 1.5
- 6.2

Pool Objectives

1 - INF 1
2 - INF 3
3 - INF 3
4 - COMP 1
5 - LIT 2
6 - COMP 1
7 - LIT 2
8 - COMP 2
9 - COMP 1
10 - COMP 2
11 - INF 2
- LIT 2

5. One aspect of theme revealed in this passage is that

(A) parsons are usually mean and narrow-minded.
(B) tenants never really appreciate their landlady.
(C) daughters are more difficult to handle than sons.
(D) people often repay kindness with unkindness.

6. The landlady believes that the Parson's actions are caused by

(A) senility.
(B) obstinacy.
(C) determination.
(D) selfishness.

7. Mrs. Pendergast's attitude toward the Parson is one of

(A) unthinking devotion.
(B) overwhelming awe.
(C) familiar affection.
(D) complete indifference.

8. The statement, "This lean, peevish man had no more substance than a suit on a hanger," (lines 7 to 9) means that the Parson was

(A) without character.
(B) of no importance.
(C) extremely thin.
(D) rather willowy.

9. The two statements, "I was sorry for the old lady," (line 27) and later, "the one-eyed ingrate," (line 160) both refer to Mrs. Pendergast. To what can this change in attitude be attributed?

(A) the Parson's insistence on a church wedding
(B) the disrespectful behaviour of Mrs. Pendergast
(C) the arrival of the daughter for the wedding ceremony
(D) the ungratefulness of the young man

Answers	WT
1 - B	4
2 - C	4
3 - D	3
4 - D	3
5 - D	4
6 - D	3
7 - A	2
8 - C	3
9 - B	2
10 - A	3
11 - C	4

Difficulty Leve

1 - 4
2 - 2
3 - 4
4 - 3*
5 - 4
6 - 4
7 - 4
8 - 2
9 - 4
10 - 3
11 - 4

10. The writer states that "his heart was mean as well as sick." (line 17) Which of the following extracts best shows that this is so?

(A) "He flung his stick angrily at every living thing, be it wife, beast or bird - everything angered him."
(B) "This lean, peevish man had no more substance than a suit on a hanger. A clerical collar cut the mean face from the empty clothes."
(C) "Mrs. Pendergast had had a very bad fall. She can scarcely move for pain."
(D) "(His wife) must share his insomnia too by reading to him most of the night."

11. Which of the following is an attitude of the landlady in this story?

(A) a dislike of tenants - they turn out badly
(B) a dislike of cruelty to animals - she loves them herself
(C) a dislike of self-centred people - she herself has a generous nature
(D) a dislike of people who mimic her - she is sensitive about her appearance

FIC 505

SNOW

Tall - looseknit - dark-skinned - big brown eyes that could cry grandly without making her face ugly - sad eyes that it took nothing at all to fire and make sparkle.

That funny joker, life, had mated her to a scrunched-up whipper-snapper of a man, with feet that took girls' boots and with narrow, white hands. They had a fiery-haired boy of six. His mother spoiled him. It was so easy for her to fold her loose-knit figure down to his stature. They had great fun. The father scorned stooping. Neither his body nor his mind was bendable.

I heard mother and son joking and sweeping snow from their steps. Sweeping, snowballing - sweeping, laughing. That was on Monday. By Wednesday more snow had fallen, and she was out again sweeping furiously - but she was alone.

"Where is your helper?"

"Sick."

"Anything serious?"

"I have sent for the doctor. I am clearing the snow so that he can get in." She had finished now and went in to her flat and banged the door angrily - evident anger, but not at me.

The doctor came and went; I ran down to her.

"What does the doctor say?"

"Nothing to be alarmed over."

She was out in the snow again. Little red-head was at the window; both were laughing as if they shared some very good joke. Then I saw what she was doing. She was filling snow back into the path she had cleared in the morning, piling the snow deeper than it was before, spanking it down with the shovel to keep it from blowing away. She carried snow from across the lawn, careful not to leave any clear path to her door.

"Why are you doing that?"

Her eyes sparkled; she gave the happiest giggle and a nod to her boy.

"My husband would not get up and shovel a path for the doctor. Do you think he is going to find a clear path when he comes home to lunch? Not if I know it, he isn't."

"If it were not already finished, I would be delighted to help," I said and we both ran chuckling into our own flats.

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FIC 505

SNOW

1. The association of "scrunched-up" with "looseknit" (2nd paragraph) is a good example of

   (A) exaggeration.
   (B) personification.
   (C) contrast.
   (D) irony.

2. Life is compared to a "funny joker" (line 5) to suggest life is a(n)

   (A) humorous experience.
   (B) tragedy with humorous overtones.
   (C) ironic comedy.
   (D) unknown fate.

3. What is the attitude of the narrator toward the family in this story?

   (A) detached objectivity
   (B) interested sympathy
   (C) cool dislike
   (D) willing helpfulness

4. The tone of this selection might best be described as

   (A) vindictive.
   (B) irate.
   (C) capricious.
   (D) serene.

5. The father did not shovel the snow because

   (A) his body was not bendable.
   (B) he had "narrow, white hands."
   (C) he "scorned stooping."
   (D) he didn't want to get out of bed.

Grade 9 also 10

Time 10 minutes

Objectives

1 - 4.2.2
2 - 1.5
  - 6.7
3 - 6.2
4 - 6.2
5 - 1.2
6 - 1.6

Pool Objectives

1 - LIT 2
2 - LOG 2
  - LIT 4
3 - LIT 2
4 - LIT 2
5 - COMP 2
6 - INF 3

Answers	WT
1 - C	3
2 - C	3
3 - B	4
4 - C	3
5 - C	3
6 - A	4

6. Which of the following generalizations is supported by this passage?

(A) Emily Carr exhibits some mistrust of men.
(B) Emily Carr demonstrated familiarity with life in flats.
(C) Emily Carr understands well the relationship between husbands and wives.
(D) Emily Carr understands well the relationship between fathers and sons.

Difficulty Level

1 - 3
2 - 2
3 - 2
4 - 2
5 - 1
6 - 2

EARLY MORNING RABBITS

PART I

David was suddenly awake and staring at a patch of sunlight on the wallpaper. For a second, he missed his chest of drawers and the green pottery elephant that stood on the white runner. And then he took a deep breath. Arching his back as high as it would go, he dropped and floundered in the feather bed.

He turned over and snuffed the smell of the heavy linen sheets. It was different from home. Houses had different smells. Auntie Mary smelled different from his mother.

He reached out for the box of Bluebell matches which lay in the red candle-tray on the bedside table. He struck one and watched it flare. They were different from the safety matches at home because the heads were blue instead of brown and you could strike them on anything. Uncle Joe had promised three days ago but he still hadn't shown him how to do it. He just lifted one knee up a bit and struck them on his bottom but Auntie Mary had said, "Really, Joe! There's no need to go teaching the boy your low ways." David liked the way the match came flaring up from underneath his uncle and then dipped down into the bowl of his pipe. Auntie Mary had bristles on her chin. She was always saying, "Really, Joe!" He'd have to ask him again when she wasn't there.

He turned over and stared at the massive wardrobe and the big jug and bowl on the marble washstand and the oval photograph of a severe-looking woman with her hair in a bun. It was different in the daytime from the candle's leaping shadows.

He could hear hens gargling in the yard. Clogs clacked across the cobblestones. He heard pails clanking and the door of the feed-shed screeching open on its rusty runners. He knew he must have overslept if Bob was already mixing the mash for the calves. He rolled out of bed and ran to the window, pulling on his shirt and sweater. He hoped he hadn't missed the early rabbits again. The hens, anxious to climb inside the shed, clustered in falling pyramids like the acrobats at the Hippodrome. Bob would be folding down the mouths of the sacks and working his scoop into the warm, heavy meal.

It was lovely in the feed-shed. It was piled with sacks of wheat and meal and tasty knobs of bran-cake, and wedged under one of the rafters was a long knife with a strange fat blade and a black handle that was used for killing pigs. When his uncle was off in the bottom fields, he sometimes went into the warm gloom of the shed and took the knife down and stabbed sacks with it, saying to himself, "This knife has killed pigs," and he would imagine his uncle stabbing it again and again into the fat pig in the yard, and then put it back because he felt wrong.

PART II

In the top field, he turned to look back on the spreadout world below. The fields, the grass, the trees and bushes were all mysteriously still as if everything was a model or as if the enemy had sprayed the earth with a paralysing gas.

As he closed the last field-gate and started across the rough pasture towards the real hunting grounds, he broke the gun and dropped in two shells. His walk became deliberate. His eyes scanned the pasture, glancing up at the highest branches to catch the black bulk of a pigeon against the light, dropping to sweep the brambles and gorse at the field edge. Each clump of weeds, each thistle and frond of bracken became a bobbing pigeon or a crouched rabbit. At each alarm, he froze, his lungs straining, the thud of his heart in his throat.

Just after he had crossed the brook, a covey of partridges exploded under him and whirred into the air. He was so startled that he pulled the right-hand trigger. The blast ripped the morning open. Pellets rattled through the trees chopping down twigs and leaves. He stood frightened, gripping the gun and listening to the slow fall of silence. Round a large tree at the top of the field a rook circled, cawing harshly.

The rough pasture climbed steeply from the brook and at the top of it lay another strip of field enclosed by a dry-stone wall. Beyond the narrow strip was the Quarry Wood. Uncle Joe had told him that he'd find most of the rabbits and hares and pheasants in the narrow field, feeding on the wood's edge.

The pasture was so steep that he could reach the wall without being seen and look over it in a place where it had collapsed into a mound of haphazard rocks. He stopped some twenty-five yards from the wall and cocked both hammers of the gun. After each triple-click, he held his breath and listened.

To the left of the wall-gap grew a spiky hawthorn tree. Holding the gun across his body, he stalked forward, placing his feet. His mouth was dry. He brushed against a clump of tall weeds and felt the heavy drops of water soak cold through his trousers. A hillock of fresh, sticky earth turned by a mole. The gap was nearer now. Some of the stones showed white and fawn, broken recently. He moved to the left to avoid the tall grass. His trousers were clammy, chafing his legs at each step.

He reached the wall and was careful not to touch any stones and start a rumbling fall. He straightened up until he could peer through the gap. There was the far wall and the trees of the woodedge. Over on the right was the gate and the path which led down into the quarry. He saw nothing. He slowly moved his head. The hawthorn tree. Its roots were above the ground in places and the earth was bare brown all round it. A rabbit. Sitting just outside the radius of the tree was a rabbit.

As it came into his focus, it raised its head and seemed to listen. It hopped forward, raised its head again, and then settled down to crop the grass.

David lifted the gun across himself and stretched its trembling weight in front of him. He settled the butt into his shoulder and then slid his left hand along the barrels until he gripped them where the wood joined the metal. He had not taken his eyes off the rabbit. He pulled the gun close and, laying his cheek along the butt, sighted. The rabbit seemed to be watching him; seemed to know he was there.

Taking a half-breath, he steadied the gun and his finger touched the right-hand trigger. He could hear the faint "crisp-crisp" as the rabbit cropped the grass. He squeezed, feeling the metallic tensions of the weapon. The explosion was violent and unexpected. The gun kicked, sky and branches.

His eyes came back to the brown body. He could hardly believe what he saw. Propping the gun against the wall, he clambered over the fallen stones and ran on shaky legs towards the hawthorn tree.

The brown body, salt and pepper back, fawn-white belly, lay on the bare earth. It was squealing. Its front paws were folded under it, but its back legs ran and tore at the earth in a frenzy of escape. Every few seconds, its body jumped, forced by the scrabbling legs.

A trickle of blood matted the fur along the side of its head and down its nose. Its eye, too, bled a little, and seemed somehow collapsed, oozing clear jelly like a squashed gooseberry.

David stood staring. The seeping eye seemed to grow, spreading in a viscous pool, blotting out the fringe of trees and the stone wall and the crooked hawthorn tree, growing in its wounded brownness till it filled the world.

The squealing, the sound of chalk on board or scraping finger-nails.

And the running, running legs of the still body.

From THE LADY WHO SOLD
FURNITURE by John Metcalf.

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FIC 506

EARLY MORNING RABBITS PART I

1. In which description does the writer use alliteration most effectively?

   (A) "He struck one and watched it flare."
   (B) "He heard pails clanking."
   (C) "Clogs clacked across the cobblestones."
   (D) "He dropped and floundered in the featherbed."

2. Which one of the following quotations indicates a change in mood in the passage?

   (A) "Aunt Mary said, 'Really, Joe! There's no need to go teaching the boy your low ways."
   (B) "It was different in the daytime from the candle's leaping shadows."
   (C) "Wedged under one of the rafters was a long knife with a strange fat blade used for killing pigs."
   (D) "He turned over and snuffed the smell of heavy linen sheets. It was different from home."

3. At the end of the passage David puts the knife back "because he felt wrong". This suggests that

   (A) the knife did not fit in with his happy feelings.
   (B) the knife had an uncomfortable association with death.
   (C) killing pigs was a job for adults.
   (D) his uncle did not want him to touch the knife.

Grade 9 also 8,
10G

Time 25 minutes

Objectives

1 - 4.2.2
2 - 6.2
3 - 1.5
4 - 1.1
5 - 6.2
6 - 1.5
7 - 1.5
8 - 6.2
9 - 1.5
10 - 6.2
11 - 6.2

Pool Objectives

1 - LIT 1
2 - LIT 2
3 - INF 2
4 - COMP 1
5 - LIT 1
6 - INF 2
7 - INF 2
8 - LIT 2
9 - INF 4
10 - LIT 3
11 - LIT 2

. David gets up early because

(A) he wants to help Bob mix the mash for the calves.
(B) he wants to see the early morning rabbits.
(C) he wants to learn how to strike matches when Aunt Mary isn't there.
(D) he is afraid of Aunt Mary and doesn't want to be late.

Answers	WT
1 - C	3
2 - C	3
3 - B	3
4 - B	2
5 - C	3
6 - C	3
7 - A	4
8 - C	3
9 - A	4
10 - B	3
11 - C	4

PART II

5. "He could hear the faint 'crisp crisp' as the rabbit cropped the grass." (lines 123 and 124)

This sentence is used to

(A) prepare the reader for the rabbit's death.
(B) show how ridiculous it was for David to fear an innocent rabbit.
(C) heighten the drama by providing a peaceful contrast with the violent shooting.
(D) show that the rabbit was a healthy, growing animal, too young to die.

Difficulty Level

1 - 3
2 - 3
3 - 4
4 - 5
5 - 5
6 - 5
7 - 4
8 - 3*
9 - 4
10 - 3
11 - 4

6. At the end of the story, what is David's probable feeling?

(A) happiness because he has accomplished an ambition
(B) amazement that he hit the rabbit
(C) shock at seeing the damage he created
(D) regret that he did not make a perfect shot

7. The author's intention is

(A) to show the reader the reality of killing.
(B) to reveal the helplessness of animals.
(C) to show that people like hunting animals.
(D) to show that hunting animals requires skill.

8. Before the rabbit is hit, David's mood is one of

(A) bloodthirsty cruelty.
(B) cheerful courage.
(C) fearful excitement.
(D) cold-blooded determination.

9. What aspect of David's personality makes him uncomfortable in both selections?

(A) his fascination with death and destruction
(B) his possession of forbidden weapons
(C) his dissatisfaction at being only a young boy
(D) his lack of knowledge of farm and country life

10. What does the author mean when he says that the rabbit's seeping eye was "growing in its wounded browness till it filled the world"? (lines 145 and 146)

(A) Killing and destruction occur in all parts of the world.
(B) The horror of the moment blots out everything else.
(C) The blood from the eye is turning the ground brown.
(D) David looks at the eye as though through a magnifying glass.

11. Which group of images best conveys the theme of destruction?

(A) "warm gloom", "white and fawn", "sticky earth"
(B) "cawing harshly", "fall of silence", metallic tensions"
(C) "blood matted", "violent explosion", "a long knife"
(D) "spiky hawthorn", "clammy trousers", "paralysing gas"

THE CONSIDERATE SHOPPER

When shopping, it is a good idea to speak pleasantly with the salesgirls, so they will know you are not the kind of customer who thinks they are beneath his dignity. Let them understand, by your casual remarks, that you are a person who appreciates the tiring hours they put in so cheerfully. It will work wonders in getting you faster service and will brighten their day as well.

This morning, for instance, I bought a dozen glass tumblers in a hardware store. The girl who waited on me appeared to be out of sorts. Paying no attention at all to me, she kept glaring at another girl across the store while deftly stuffing paper into the tumblers and bundling them together.

I assumed the two had been arguing, and resolved to do something about it.

"You wrap them very fast," I said, with a respectful note of admiration for her skill. (A few polite words like this don't cost a cent, and they go a long way.) I added, "If I did that I would chip them."

She suddenly became conscious of me. "I don't think I've chipped any."

"Oh, I didn't mean - I wasn't -"

She began methodically to unwrap the eight tumblers already done up, and said, "I don't see any of them chipped. Not one."

"I'm sorry - I didn't make myself very clear. I wasn't really thinking that you chipped any glasses."

"Then who did you mean? Nobody else has touched them. I was the one who unpacked them."

The floor superintendent was peering over my shoulder now. "Would you show me," he asked with formal cordiality, "where you think the chipped places are?" Evidently he had satisfied himself first, with a good long look, that there weren't any. He didn't get a chance like this every day.

Flustered by his arrival, I wanted to say something quickly that would explain everything without starting from the very first. So I blurted, "I didn't really think she chipped any. I was just making conversation, you see. I -"

He looked at me a little oddly, and said, "Oh." And then, to the girl, "the gentleman said it only as a joke. He just wanted to talk with you."

With this he gave me a curious glance as though reflecting that while I was obviously the well-domesticated type, you never could tell about men.

In tight-lipped silence the girl started re-wrapping the tumblers, one by one. She had been piqued previously to think I was accusing her of damaging glasses. Now she was downright angry in the knowledge I had caused all the commotion because, in a frivolous mood, I had been only playing for time so I could get friendly. I had practically said so myself. There seemed nothing I could add now that would sound right; yet by not speaking I was mutely admitting I had been put in my place and was accepting her unspoken warning that if I was hanging around the side door when she left for home there was going to be a bigger commotion.

Across the store I caught a glimpse of the floor superintendent in earnest conversation with a matronly woman who was evidently his assistant. Their heads were close together and they were staring in my direction, pretending to talk about hardware. He may have been telling her to take a good look now, so as to warn the other girls. But possibly I am wrong. He may have been only commenting on the callousness of some people who never stop to realize that a salesgirl has a wearying day, and make extra work for her just to titillate their vanity.

Or - who knows? - he may have been explaining that a certain percentage of shoppers are bound to be lunatics, and salesgirls must take them as they come.

The girl snapped a final cord around the parcel and thrust it at me.

I began, "Thank you, and I'm sorry if -"

"I've been wrapping tumblers five years," she said, "and nobody else ever thought I chipped even one." She turned on her heel and strode haughtily away.

You see? She had forgotten all about her argument with the other girl.

"The Considerate Shopper" by
Stuart Trueman from YOU'RE ONLY
AS OLD AS YOU ACT, McClelland
and Stewart Limited,
Toronto, 1968.

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The Canadian Publishers,
McClelland and Stewart Limited,
Toronto.

FIC 507

THE CONSIDERATE SHOPPER

1. Why did the narrator first speak to the salesgirl?

   (A) He admired her skill in packaging his purchase.
   (B) He thought she was wrapping the tumblers too slowly.
   (C) She appeared to be angry and he wanted to cheer her.
   (D) He wanted to see if the tumblers were chipped.

2. Which of the following best describes the floor superintendent's manner when he first spoke to the narrator?

   (A) polite and friendly, wishing to serve the customer
   (B) almost rude, angry with the complaining customer
   (C) friendly but phony, pleased to be proving the customer wrong
   (D) dignified but pleasant, concerned with maintaining the store's image

3. The narrator tries to be a considerate shopper because

   (A) he is a kind person who thinks mainly of other people's feelings.
   (B) he is a cagey person who discovered that friendliness results in better service.
   (C) he is a shy person who wants everyone to like him, particularly young girls.
   (D) he is a friendly person who has a cheerful attitude to everyone.

Grade 9 also 10

Time 12 minutes

Objectives

1 - 1.2
2 - 1.5
3 - 1.2
4 - 4.3.3
5 - 1.5
6 - 1.6
7 - 1.2
8 - 6.2

Pool Objectives

1 - COMP 1
2 - INF 2
3 - COMP 2
4 - COMP 2
5 - INF 2
6 - INF 3
7 - COMP 2
8 - LIT 2

Answers	WT
1 - C	3
2 - C	4
3 - B	3
4 - B	3
5 - A	5
6 - C	3
7 - B	5
8 - D	4

4. Which of the following best describes how the salesgirl unwrapped the tumblers? (line 24)

(A) speedily, with the clinking of glass
(B) carefully, examining them one by one
(C) disorderly, with wrappings flying
(D) lazily, not paying much attention

5. At the end of the story the salesgirl is most likely to be

(A) scornful because she thinks she has been unjustly accused of doing shoddy work.
(B) relieved because she has gotten rid of an undersirable shopper who clearly had planned to hang around.
(C) flattered because the shopper had shown appreciation for her work and had apologized for the misunderstanding.
(D) cheered up because she had forgotten the argument with her fellow employee.

6. Which of the following statements is the best evaluation of the narrator's scheme for shopping as revealed in this anecdote?

(A) It was successful because he got his tumblers with only a slight delay.
(B) It was successful because he showed his appreciation for the salesgirl's work and was able to make her stop glaring at her colleague.
(C) It was unsuccessful because it was the use of the scheme that made the purchase take longer than necessary.
(D) It was unsuccesful because the salesgirl still felt that she was "beneath his dignity" after the sale was completed.

7. Which of the following best describes how the narrator appears to be feeling at the end of this experience?

(A) ashamed that they thought he was trying to pick up the young girl
(B) happy that he could claim to have distracted the salesgirl

Difficulty Level

1 - 5*
2 - 4
3 - 2*
4 - 2
5 - 3
6 - 1
7 - 3*
8 - 3

(C) annoyed with himself for creating a scene
(D) surprised to get out of the store without being stopped by the floor superintendent

8. The tone of this ancedote is

(A) sincere.
(B) threatening.
(C) angry.
(D) ironic.

PILGRIMAGE TO AJAWAAN

For almost twenty years, he worked as a trapper and guide around such frontier towns as Temiskaming, Temagami, and Biscotasing. He lived mainly with Indians during this period, marrying an Ojibway girl with whom he lived briefly. He was taken into their tribe and given the name Wa-Shaw-Quon-Asin or "He Who Goes By Night," hence Grey Owl, after his habit of travelling by night. From the Indians, he learned secrets of woodcraft, such skills as how to run dangerous rapids in a loaded canoe or how to wait out a blizzard in a snowbank with nothing but a set of blankets. He adopted the dress of the Indians, wore his hair in long braids, learned to speak their language, and in every way presented himself as an Indian, even to the point of claiming that he was born in Mexico of an Apache mother and a Scottish father.

It was during this period that he earned a reputation as a reckless and dangerous fellow. Once, during an argument that may have involved the question of his paying support for an illegitimate child, he threatened his opponent with a knife, and a warrant was issued for his arrest. But before the RCMP arrived, Archie vanished from the area, celebrating his departure by taking a couple of pot shots at church bells in the town. The warrant was never served because he joined the army soon afterwards and fought with distinction as a sniper during the first World War. Things had cooled down by the time he returned to Canada.

He might have gone on like this for the rest of his life; getting in and out of trouble with the law for minor offences, having brief, but non-commital affairs with women and trapping and guiding for his living. But by 1926 two changes had taken place that were to turn upside down the life and character of this wild trapper.

One of these changes was his marriage to Anahareo, an educated Mohawk woman who became a close companion on the trail and a skilled trapper. But after two seasons of trapping with Grey Owl, she gave up the hunt because of the cruel butchery that it entailed. It was finding a lynx caught in one of her traps that made up her mind for good. The animal had gnawed down to the bones of its trapped paw in a vain effort to free itself. In its hunger, it had stripped the bark from all the trees within the limit of the chain that held the trap. Grey Owl had been affected, too, by similar incidents and began to have a "faint distaste" for his "bloody occupation".

The other change was the steadily increasing depredations of civilization on the once unscarred forests of northern Ontario. Timber crews were disfiguring the landscape, mines were being developed, and most important to the trapper, the beaver ponds were disappearing - the dams in disrepair and the lodges empty. Fur prices had risen after the war, and consequently beaver hunting grounds had been invaded by get-rich-quick trappers using cruel and unscrupulous methods which quickly depleted vast areas of beaver. Unknown to all but a perceptive few, the era of the fur trader was coming to an end.

From "Pilgrimage to Ajawaan" by
Arthur D. Savage in NATURE CANADA,
January - March, 1978.

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of Arthur D. Savage

BIO 500

PILGRIMAGE TO AJAWAAN

In line 2 what is the meaning of the word "frontier"?

(A) the edge of the heavily settled area
(B) the outskirts, the suburban area
(C) boundary of the territory
(D) the border of Upper Canada

Which of the following is an example of an Indian skill learned by Grey Owl?

(A) wearing hair in braids
(B) threatening an opponent with a knife during an argument
(C) trapping a lynx
(D) learning how to live through a blizzard in a snowbank

Which of the following, according to the writer, helped cause a major change in Grey Owl's life?

(A) a quarrel over his illegitimate child
(B) problems with the RCMP
(C) service in the First World War
(D) marriage to Anahareo

Why did Grey Owl say he was born in Mexico of an Apache mother and a Scottish father?

(A) He wanted to be taken for an Indian.
(B) He wanted to avoid identification by the RCMP.
(C) He didn't want people to know where he came from.
(D) He wanted to be known as Wa-Shaw-Quon-Asin.

Grade 9G also 8, 10G

Time 8 minutes

Objectives

1 - 4.3.3.
2 - 1.1
3 - 1.1
4 - 1.1.

Pool Objectives

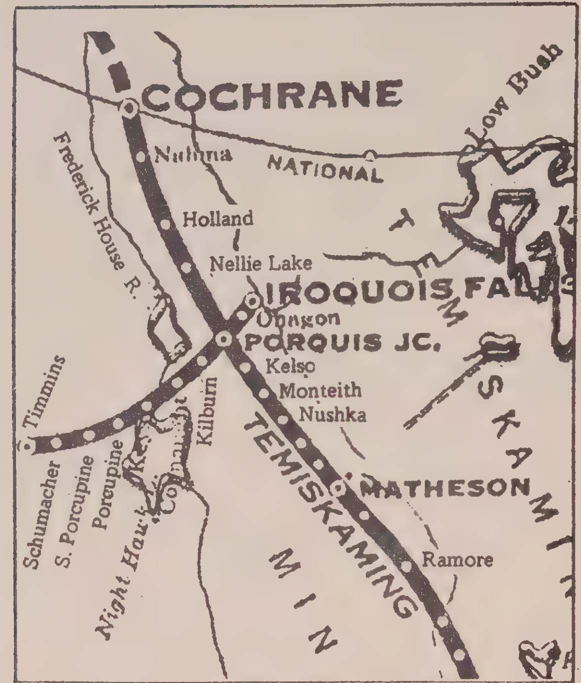
1 - COMP 2
2 - COMP 1
3 - COMP 1
4 - COMP 1

Answers	WT
1 - A	2
2 - D	3
3 - D	2
4 - A	3

Difficulty Level

1 - 2*
2 - 4
3 - 4
4 - 4

FIRE FROM THE NORTH


COCHRANE
Low Bush
Nellie Lake
Holland
Nellie Lake
IROQUOIS FALLS
Ongon
PORQUIS JC.
Kelso
Monteith
Nushka
MATHESON
Ramore
TEMISKAMING
NATIONAL
Frederick House R.
Timmins
Schumacher
S. Porcupine
Porcupine
Night Hawk
Connaught
Kilburn
M I N
S K A M I

Cochrane, Matheson, Iroquois Falls and other points mentioned in the despatches as destroyed by fire or suffering therefrom are shown on the map of sections of the Timiskaming & Northern Ontario Railway and the National Transcontinental Railway.

Imagine yourself on a small isolated farm carved out of the vast wilderness of northeastern Ontario in the summer of 1916. It has been one of the hottest summers on record and the surrounding forest is tinder dry. Small fires are burning throughout the north country and the skies have been overcast with smoke for days. The wind begins to gust and the distinctive smell of burning spruce needles grows stronger. Then for the first time you hear it. A sound you will remember for the rest of your life. An ominous, continuous roaring sound (one survivor described it in modern context - as the sound of a gigantic jet engine, 40 miles wide and five miles high, at full throttle). The velocity of the wind increases rapidly, sparks and flaming debris begin to rain from the sky. The distant black cloud lifts for a second, and through the smoke and dust, your watering eyes spot the fire, a solid wall of flame approaching at incredible speed. Even though it is still several miles away you can feel its searing heat. This is not an ordinary forest fire but a firestorm. The heat has become so intense that it is now creating its own weather system. As the superheated air from the fire is forced upwards, fresh air, oxygen to feed the massive combustion, is drawn to the flames at speeds up to 75 miles an hour. The updraft forces sparks, embers and firebrands high in the air, scattering them in the path of the fire. As they land they are fanned by the tremendous winds and the firestorm devours everything before it - leaping lakes, rivers and clearings that might have been natural barriers to lesser fires.

You have only a few minutes to make a life or death decision; to run for the nearest lake or river; head for the nearest town or the railway lines; take refuge in a well, mine shaft or root cellar. What about your family, friends and neighbours, your animals and other possessions? The world around you has become a wind-swept inferno and you must call upon every ounce of your basic survival instinct to avoid being burned to a crisp.

These were the decisions faced by the pioneers of northern Ontario on that summer day more than 60 years ago. Many would never know if they had made the right choices. In little more than eight hours the devastating firestorm levelled whole towns and villages, killing an estimated 223 settlers - the greatest loss of life ever recorded in a Canadian forest fire.

Only a decade earlier northeastern Ontario had been a vast wilderness inhabited by Indians and fur traders. The decision to build the Temiskaming Northern Ontario Railroad from North Bay to Cochrane where it joined the Quebec-Winnipeg National Trans-Continental Railway, transformed this unsettled backwood into a "boom area".

"Fire from the North" by Gary
Price in LIKE IT IS, Fall 1978.

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Gary Price.

SOC 500

FIRE FROM THE NORTH

1. The main purpose of the article is

   (A) to describe the horrors of a forest fire.
   (B) to describe a wildnerness area.
   (C) to show the number of places wiped out by the forest fire of 1916.
   (D) to point out the advantage of a railway line.

2. The word "debris" (line 14) in this article most nearly means

   (A) airplane parts.
   (B) garbage.
   (C) scattered fragments.
   (D) trees.

3. Which escape route would the people not take?

   (A) a nearby lake or river
   (B) a home
   (C) a well or root cellar
   (D) a railway line

4. In this passage the word "firestorm" (line 20) means

   (A) a northern forest fire.
   (B) a fire during a rainstorm.
   (C) thunder and lightning.
   (D) a fire that temporarily affects the local climate.

5. If, in 1916, one were travelling from Cochrane to Timmins, in which town would one change trains?

   (A) Porquis Jc.
   (B) Iroquois Falls
   (C) Schumacher
   (D) Nellie Lake

Grade 9G also 8
9A, 10G

Time 5 minutes

Objectives

1 - 1.1
2 - 4.3.3
3 - 1.5
4 - 4.3.3
5 - 1.1

Pool Objectives

1 - COMP 1
2 - COMP 2
3 - INF 1
4 - COMP 2
5 - COMP 2

Answers	WT
1 - A	4
2 - C	3
3 - B	5
4 - D	3
5 - A	5

Difficulty Leve

1 - 3
2 - 3
3 - 3
4 - 2
5 - 3

THE ENCIRCLED RIVER

The people of the Kobuk are among the few Eskimos in Alaska whose villages are well within the tree line. They have a culture that reflects their cousinship to Eskimos of the coast and that borrows also from the Indians of the Alaskan interior. The combination is unique. At first glance - plywood boats, Evinrudes -they may seem to be even more a part of the world at large than they are of this Arctic valley. Much of their clothing is manufactured. They use rifles. They ride on snow machines. They seine white-fish and salmon with nylon nets that cost upward of four hundred dollars. Now and again, they leave the valley in search of jobs. They work on the pipeline. Without the river and the riverine land, though, they would be bereft of most of what sustains them. Their mail-order likeness to the rest of us does not go very deep. They may use Eagle Claw fishhooks from Wright & McGill, in Denver, but they still know how to make them from the teeth of wolves. They may give their children windup toys, but they also make little blowguns for them from the hollow leg bones of the sandhill crane. To snare ptarmigan, they no longer use spruce roots - they use picture wire - but they still snare ptarmigan. They eat what they call "white-man food," mainly from cans, but they also eat owl soup, sour dock, wild rhubarb, and the tuber Hedysarum alpinum - the Eskimo potato. Some of them believe that Eskimo food keeps them healthy and brown, and that too much white-man food will turn them white. Roughly half their carbohydrates come from wild food - and fully four-fifths of their protein. They eat - and, more to the point, depend on - small creatures of the forest. Rabbit. Beaver. Muskrat. Thousands of frozen whitefish will be piled beside a single house. At thirty below, whitefish break like glass. The people dip the frozen bits in seal oil and chew them. From fresh whitefish, as they squeeze, they directly suck roe. They trade mud-shark livers for seal oil from the coast. Mud sharks are freshwater river fish, and for maritime Eskimos the liver of the mud shark is an exotic and delicious import. The forest Eskimo has a reciprocal yen for seal oil. When a Kobuk woman goes "fishing for seal oil," mud sharks are what she is after. Loon oil is sometimes substituted for seal oil, there being a great deal of oil in a loon. Sheefish, rare in the world and looking like fifteen-pound tarpon, make annual runs up the Kobuk. They are prized by the people.

On nothing, though, do the forest Eskimos depend as much as on caribou. They use the whole animal. They eat the meat raw and in roasts and stews. They eat greens from the stomach, muscles from the jaw, fat from behind the eyes. The hide goes into certain winter clothing that nothing manufactured can equal. Toward the end of the nineteenth century, the number of available caribou gradually declined in the Kobuk valley. Why the herd avoided the region perhaps had to do with climatic cycles and their effect on vegetation, but nobody knows. From the turn of the century until about 1940, people of the Kobuk had to go into the Brooks Range to find caribou, making prodigious journeys in winter, and feeding much of the kill to their dogs, on which they depended for the trip home with essential skins and sinew. In the nineteen-forties, the herd began to return - in numbers that increased each year. The caribou cycle - dearth to plenty and back again - seems to close itself in sixty to a hundred years. The Arctic herd numbered two hundred and forty thousand a few years ago, and has been fast decreasing. Some fifty thousand come over the mountains now.

With the rise and fall of such cycles, the people of the Kobuk from earliest times expanded and contracted over the riverine lands. Whenever caribou were plentiful, people were able to congregate in relatively large winter villages. Where caribou were scarce, people had to spread out - up and down the river in small family groups - for hunting small game and for fishing through the ice. Pursuit of furs for trading purposes tended to disseminate them as well. The arrival - seventy, eighty years ago - of white missionaries, schools, and trading posts tended to force the Eskimos together in places like Noorvik and Kiana, but Kobuk River people have not traditionally thought of their homes as permanent in location. Through much of their history, they built new houses - on sites shiftingly appropriate - each fall. With their Evinrudes and their Arctic Cat snowmobiles, their range has been extended - they can cover more miles from a fixed base - but cycles of climate, of salmon, of caribou cannot be levelled by gasoline. In order to continue existence as they have known it, the forest Eskimos must follow where the cycles may lead. So they are worried. It is difficult to see how the essential flexibility of their history is going to be advanced by the Alaska Native Claims Settlement Act and the so-called national-interest lands.

By the terms of the law, the Eskimos must choose specific land - to become theirs according to the settlement - and the land must, by and large, be contiguous to the villages. When a boundary is established around native land, what if the caribou go somewhere else? Suppose the caribou concentrate for a time in the Kobuk Valley National Monument? Hunting is not permitted in national parks. Oh, but exceptions will be made in Alaska, where people can hunt on their traditional grounds. A tradition of 1920 may not be a tradition now, but will be again, in all likelihood, some decades in the future. The government understands that. The government may understand that today, but officials change, regulations change. Will the government understand in 1990? The Eskimos undeniably got a good deal in the Native Claims Settlement Act, but it was good only insofar as they agreed to change their way - to cherish money, and to adopt the concept (for centuries unknown to them) of private property. "No Trespassing" signs have begun to appear up here, around villages where those words would once have not been understood. Boundaries now have to be adjusted, adjudicated, where boundaries never existed. Kobuk societies once functioned like the clans of Scotland. Terrain was common to all. Kinship patterned things; ownership did not. Use determined use. If you had been using a place - say, a fishing spot - it was respected as yours while you used it. Now the enforced drawing of lines on the land has created tensions among the Kobuk villages that did not exist before. Under the ingratiating Eskimo surface is a sense of grave disturbance.

There is, as well, an added complication. In 1906, the Native Allotment Act provided that any Alaskan native could file a claim for a hundred and sixty acres of Alaska. This meant next to nothing to the people of the Kobuk valley, since they were not attracted to private ownership, and, in any case, could make little use of such a minuscule amount of land. Few people bothered to file. When the Native Claims Settlement Act came along, however, a final deadline was set for native allotments, and many people, thus pressed, decided to register claims after all. They took the allotments in violation of their own customary principles. Bad feeling inevitably followed and to some extent soured their society.

The sense of private property that has been jacketed upon them is uncomfortable, incompatible with subsistence harvesting and its changeful cycles. It is ironic that while the land-claim settlement is being effected relative plenty has been close to the villages. In 1900, the people could easily have shown that they needed a vast area in which to subsist. Of late, they have needed less. They will need more again. It is impossible to draw lines around a situation like this one, but the lines are being drawn.

The people of the National Park Service, for their part, seem to be amply sensitive to the effects their efforts might have. They intend to adjust their own traditions so that Alaskan national-parkland will not abridge but will in fact preserve native customs. Under the direction of Douglas Anderson, of the Department of Anthropology at Brown University, an anthropological team commissioned by the Park Service has recently described and voluminously catalogued what must be every habit, tie, and mannerism, every tale and taboo - let alone custom - of the Kobuk River natives. The anthropologists make a convincing case for helping the people preserve their modus vivendi, but the most vivid words in the document occur when the quoted Eskimos are speaking for themselves:

> Eskimos should make laws for those people outside. That would be just the same as what they try to do to us. We know nothing about how they live, and they know nothing about how we live. It should be up to us to decide things for ourselves. You see the land out there? We never have spoiled it.
>
> Too much is happening to the people. Too many outside pressures are forcing in on us. Changes are coming too fast, and we are being pushed in all different directions by forces that come from someplace outside. People thought that the land-claims settlement was the end of our problems, that it meant the future was secure; but it was only the beginning. Even before the lands were all selected the government wanted pipeline easements and road corridors right through our territory. These would take away strips miles wide, cutting right across our land. And instead of open access to the land, the Eskimos might be surrounded by huge pieces of country that are declared national resources for all the people.

Land that has always belonged to the natives is being parcelled up and divided among the takers.

The forest Eskimos' relationship with whites has made them dependent on goods that need to be paid for: nylon netting, boat materials, rifles, ammunition, motors, gasoline. Hence, part of the year some Eskimo men leave the river to find jobs. These pilgrimages to the wage economy are not a repudiation of the subsistence way of life. They make money so they can come back home, where they prefer to be, and live the way they prefer to live - foraging the wild country with gasoline and bullets. If subsistence living were to be, through regulation, denied to them, the probable result would be that the government would have to support them even more than at present - more aid to dependent children, more food stamps - for they would not be able to find sufficient work, at home or on seasonal trips outside, to support their families.

Selection from COMING INTO THE COUNTRY by John McPhee.

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This material originally appeared in The New Yorker.

THE ENCIRCLED RIVER

1. In lines 5 and 6, the the author says "The combination is unique". What combination is this?

    (A) the combination of the world at large and the Indians and the Eskimos of the woodlands
    (B) the combination of the world at large and the Indians and the Eskimos of the Alaska interior
    (C) the combination of the Eskimos of the woodlands and the Indians of the interior
    (D) the combination of the Kobuk and the woodland Eskimos

2. How like the white man have the people of the Kobuk become?

    (A) They are completely unaffected by the white man.
    (B) They are very much like the white man, using guns, gasoline motors and manufactured clothing.
    (C) They are really white men, only keeping a few surface appearances of the original people.
    (D) They still hold on to the old ways, just making a little use of the white men's technology.

3. On what do the people of the Kobuk most depend?

    (A) caribou
    (B) white men
    (C) fish
    (D) wild plants and birds

Grade 9A also 8
9G, 10G

Time 25 minute

Objectives

1 - 1.1
2 - 1.5
3 - 1.1
4 - 1.2
5 - 1.2
6 - 6.2
  - 1.5
7 - 1.6
  - 1.5
7 - 1.6
8 - 6.2
9 - 1.6
10 - 4.3.3

Pool Objectives

1 - COMP 1
2 - INF 1
3 - COMP 1
4 - COMP 3
5 - COMP 3
6 - INF 3
7 - EFF 3
8 - INF 4
9 - DEC 4
10 - COMP 2

4. Which of the following is NOT true of the people of the Kobuk?

(A) They have a clear idea of land ownership.
(B) They respect the hunting rights of others.
(C) They have a strong sense of kinship.
(D) They have little sense of the value of money.

5. Which of the following is NOT, according to the author, a problem of the Native Claims Settlement Act?

(A) The Caribou herds move in strange and unpredictable patterns.
(B) The Kobuk people are beginning to prevent their neighbours from trespassing.
(C) The rules of the national parks might be applied to the Kobuk people.
(D) The Kobuk people are being restricted to a very small area of land.

6. Near the end of the selection the author included a quotation from the native peoples themselves. Which of the following adjectives does NOT characterize this quotation?

(A) defiant
(B) sad
(C) disturbed
(D) puzzled

7. What fundamentally caused the problems created by the Native Claims Settlement Act?

(A) The clash between the culture of the Kobuk and the culture of the white man.
(B) The white man's greed for the lands of the Kobuk.
(C) The white man's failure to understand the native way of life.
(D) The desire of the native people to have part of the white man's civilization without taking it all.

Answers	WT
1 - C	2
2 - D	4
3 - A	3
4 - A	4
5 - D	2
6 - A	2
7 - A	2
8 - A	4
9 - C	4
10 - B	2

Difficulty Level

1 - 2
2 - 3
3 - 4
4 - 3
5 - 1
6 - 2
7 - 2
8 - 4
9 - 2*
10 - 2

8. Where do the writer's sympathies principally lie?

(A) with the people of the Kobuk
(B) with the conservationists who want to preserve Alaska
(C) with the white men who want to develop Alaska's raw materials
(D) with the American government which must deal with all these conflicts

9. What would be the best question for an American legislator to raise concerning this problem?

(A) How much land do we have to give the native people to keep them reasonably happy?
(B) How can the white man compensate for the damage he has done to the native peoples?
(C) How can we best reconcile the interests of the two clashing cultures?
(D) How can we bring about the most development with the least disturbance to the native peoples?

10. What is a "subsistence way of life"? (lines 197 and 198)

(A) living mainly from wages and salary
(B) living from things one hunts or produces for oneself
(C) living from hunting and fishing
(D) a combination of a wage and hunting economy

CAPITAL PUNISHMENT

NOTE: Capital punishment is the use of the death penalty, usually for murder.

A Discussion on Capital Punishment

The scene is a tenth grade classroom in Kingston, Ontario. Mrs. Henderson, the English teacher, says, "Today we're going to have a discussion on capital punishment for which you are supposed to be prepared. First of all, the four whose turn it is to lead the discussion will talk about the problem. Then I want the rest of you, first of all, to ask questions of the four leading the discussion and, then, to make points that others may have missed. All right? John, would you begin please?"

John: Well, I am in favor of capital punishment. After all, if you go out and kill someone you must expect to get punished. If murderers are treated as if they have just made a little mistake, then it just serves as an incentive for criminals to risk committing more and more serious crimes. There has to be an end of the line sometime. If you put murderers in jail for twenty-five years, what have they to fear from committing another murder to get out, or maybe just because they don't like the look of the jail guard's face? My uncle's a guard down in Millhaven, and I'm telling you it's no joke. My aunt just about had a nervous breakdown when they had that riot a year back. It's all very well for the rest of you to sit back with comfortable smiles on your faces, but you should talk to the guards.

Rico: So you're saying that the death penalty deters people from committing murder and that a long jail sentence is unfair on the guards?

John: Yes, that's right. At least, I'll tell you one thing. Once the death penalty has been carried out that particular murderer won't go around shooting anyone else.

Rico: Let's begin with deterrence. Many studies have been made of countries, and states in the USA, and no one has been able to show that there is any relationship between the death penalty and the murder rate. People who commit murder don't think about the penalty, for the simple reason they don't expect to get caught. Either they do it in a violent rage, in which case they are hardly thinking coolly and rationally about the death sentence, or else they plan it rather carefully. In that case, they plan so as not to get caught and so don't worry about the penalty anyway. As for prison guards, theirs may be a tough life but that's their choice. No one says you have to be a guard if you don't want to. It may not be much fun looking after the mentally retarded in an institution, but we're not going to kill the mentally retarded off are we?

Mary: Deterring one or two individual murderers isn't the real issue. The reasons why people commit murders are very complicated and bringing in capital punishment, or abolishing it, isn't going to have a big effect immediately. The point is that the death penalty is society's way of showing how much it disapproves...

Cynthia: You mean, it's the same as if my mother chops my finger off for stealing some candy...

Mary: Well, partly. But murder is a very serious crime. Crime in our society is gradually getting worse and worse - more robbery, more rape, more physical assault, more murder. We have to get the message across to people that we won't tolerate all this crime and the death penalty for murder and long prison terms for other kinds of violence are ways we can say to people, "Cut it out." The Bible says, "Thou shalt not kill," and it's time we reminded people about it.

Cynthia: But the Bible says all kinds of things. Jesus said that he who is without sin should go ahead and throw the first rock at the sinning woman. In other words, we shouldn't punish people, but forgive them and make them better.

John: That's crazy. You should hear what my uncle in Millhaven Pen says about rehabilitation. He says the worst rogues put on the biggest act when a social worker, journalist, or politician comes by and then they laugh their socks off when the visitors have gone. Rehabilitation? You must be kidding. You can't rehabilitate a vicious killer who has been committing crimes for the last twenty years.

Cynthia: You can't rehabilitate all criminals just the same as you can't cure everybody who has got cancer. But we should try and save some of them. We shouldn't be judging our fellow human beings. Anyway, twenty-five years in jail is far worse than death. I'd rather be killed than spend twenty-five years in Millhaven with John's uncle breathing down my neck all the time.

Rico: That's true. I saw a program on television where some convicted murderers all said they'd far rather hang than spend the rest of their lives rotting in a federal penitentiary. I'd commit murder if I had to wake up to John's uncle every day for twenty-five years. No wonder his aunt had a nervous breakdown! I imagine the cat left home too!

John: Hey, you guys, give a fellow a break, will you. The point is this. Murder is murder. It's a terrible crime. Do you really want vicious murderers wandering around the streets again? If not, what's the point of putting them in jail just to get more and more bitter? It's nice to say we should make them better - but Canadian jails don't make people better, they make them worse. If you are not a criminal when you go in, you sure are when you come out.

Rico: Are you going to kill everyone who kills a human being then? What about soldiers in war time? What about the person who kills a thief breaking into his home? What about the drunks who clobber each other to death pop-eyed on anti-freeze or after-shave? Or people who are freaked out on drugs? Or the criminally insane?

Mary: You're confusing the whole issue. We're talking about murders, not about self-defence, or accidents or anything like that.

Rico: Ah! But you're saying the state should kill deliberately - not by accident and not in self-defence. What's the difference?

Mary: The difference is that the state is acting with the will of the people to punish premeditated and wicked crime. The murderer kills for his own purposes. It's just the same as imprisonment. I can't go and imprison you...

Rico: Oh, I wish you would, I'd enjoy that...

Mary: ...but the state can imprison me if I illegally kidnap and imprison you.

Rico: Don't you believe it. They'd give you a reward for imprisoning me, wouldn't they Mrs. Henderson?

Mrs. Henderson: I think that's a good place to stop, Rico. Now, how about some questions for our brilliant speakers?

SOC 502

CAPITAL PUNISHMENT

What would be the most logical challenge to put to John?

(A) If capital punishment is really a deterrent why do countries with capital punishment not have lower murder rates?
(B) Would you tell us more about what it's like being a guard in Millhaven?
(C) Don't you think murderers should be punished much more than people who commit lesser crimes?
(D) What do you think about rehabilitation?

What would be the most logical challenge to put to Rico?

(A) Why should the state have the power to defend itself by killing murderers?
(B) Don't you think it's unfair to keep all murderers in jail for twenty-five years?
(C) Does the death penalty deter murderers from murdering again?
(D) Why aren't you in favor of capital punishment?

What would be the most logical challenge to put to Mary?

(A) Would you like to be hanged if you committed a murder?
(B) Would you be willing to press the button that would actually kill a friend of yours?
(C) If the death penalty really shows society's disapproval of murder, why doesn't it lead to fewer murders?
(D) Don't you agree that hanging is a terrible thing to do to someone?

Grade 9 also 8, 10

Time 30 minutes

Objectives

1 - 1.3
- 1.5

2 - 1.3
- 1.5
- 4.2.5

3 - 1.3
- 1.5
- 4.2.4

4 - 1.3
- 1.5
- 4.2.5

5 - 1.5
- 1.7
- 6.7

6 - 1.5
- 6.7

7 - 1.5
- 6.7

8 - 1.5
- 6.7

9 - 1.5
- 1.6
- 1.8

10 - 1.7
- 1.8
- 6.7

11 - 1.7
- 1.8
- 6.7

12 - 1.5
- 1.6
- 4.2.5

4. What would be the most logical challenge to put to Cynthia?

(A) Aren't you judging your fellow human beings when you condemn them to life imprisonment?
(B) If most murderers can't be rehabilitated why bother with any of them?
(C) Would you steal any more candy if your mother did chop your fingers off?
(D) Do you think the Bible is right where it says we shouldn't judge one another?

Read the following quotations and decide who made each statement in discussion in class later on that day.

5. "If we let people off all kinds of horrible crimes too easily, we just give everybody the message that crime doesn't really matter too much."

Who said that?

(A) Mary
(B) Cynthia
(C) Rico
(D) John

6. "We should be careful not to do things to our fellow human beings that really only God should be doing. We are arrogant if we think we can make absolute decisions about people."

Who said that?

(A) Mary
(B) Cynthia
(C) Rico
(D) John

7. "Jails aren't there to make bad people good, and they never will. Just what bleeding hearts think."

Pool Objectives

1 - LOG 2
2 - LOG 3
3 - EFF 1
  - LOG 1
4 - LOG 3
  - INF 4
5 - INF 4
  - LOG 1
6 - INF 4
  - LOG 1
7 - INF 4
  - LOG 1
8 - INF 4
  - LOG 1
9 - LOG 2
10 - LOG 5
11 - LOG 5
12 - EFF 5
  - LOG 3

Answers	WT
1 - A	3
2 - B	3
3 - C	3
4 - A	2
5 - A	2
6 - B	3
7 - D	3
8 - C	3
9 - A	2
10 - D	2
11 - B	2
12 - C	2

Who said that?

(A) Mary
(B) Cynthia
(C) Rico
(D) John

"You can't go killing everyone who kills someone else. It all depends on the circumstances - you and I could be killers if the circumstances were right."

Who said that?

(A) Mary
(B) Cynthia
(C) Rico
(D) John

Rico says he would "commit murder if he had to wake up to John's uncle..."

Which of the following statements is the *weakest* line of argument?

(A) Rico is probably right. He knows John's uncle and prison guards cause a lot of trouble by mistreating and taunting prisoners.
(B) What John's uncle thinks about murderers has got very little to do with capital punishment and Rico is quite clever to brush it aside as a joke.
(C) John's uncle has little to do with the debate and one or two stories about the jail don't prove the case for capital punishment.
(D) There is always a problem in debates when individual cases are used to try to prove a much more general point.

). Mary and Rico disagree on whether the state killing someone is comparable with an individual murdering someone. In that context, which is the best argument *against* capital punishment?

Difficulty Level

1 - 5
2 - 1
3 - 4
4 - 2
5 - 2
6 - 4
7 - 3
8 - 4
9 - 2*
10 - 2
11 - 1
12 - 2*

(A) Both the state and the individual should only kill in self-defence. The state never has to defend itself against murderers. So it is wrong.

(B) Taking a human life, from a religious point of view, is taking a human life and there is no difference whatever the circumstances. Therefore, it is wrong for the state to murder a murderer.

(C) If the state goes around murdering people, it just encourages everyone else to commit murder and you get more and more violence such as you have in Latin American countries.

(D) In special circumstances, we allow individuals to kill other individuals - in just wars, for example, when there is no alternative. The state does have an alternative to killing murderers.

11. In the same context (of the comparability of killing by the state and by the individual) which is the best argument for capital punishment?

(A) The Bible says, "an eye for an eye and a tooth for a tooth." That means the state should do to an individual just what he did to someone else.

(B) The state and the individual are two different things. The people decide the state can collect taxes, but the individual can't. If the state decides democratically to punish murderers by death, that's completely different from allowing individuals to go around killing other people.

(C) People who are against capital punishment are mainly very kind but soft people who don't understand how vicious some murderers are. The state has to act to protect the rest of us from vicious murderers or society will collapse altogether.

(D) When the state kills society is improved. When the individual kills society is hurt.

12. Which of the following is the weakest argument with respect to deterrence (i.e. discouragement)?

(A) The death penalty may prevent some murders (e.g. people murdering for a second or third time) but may increase the number of other murders (e.g. people murdering to bring attention to themselves).

(B) We can't tell for sure whether the death penalty prevents murders without some careful scientific studies that compare different places, with and without the death penalty, where everything else is pretty much the same.

(C) The death penalty is clearly overall a deterrent because most of us know people who wouldn't commit murder if they knew they were going to die for it.

(D) Deterrence shouldn't be thought of as stopping a particular individual from committing a murder. Our society's system of law gives people messages about what is right and wrong.

THE ENERGY QUESTION

The grade nine geography class in Riverside School has been studying the location and development of Canada's energy resources. At the end of the unit the teacher asks several students to present their ideas about how Canada's energy resources should be used.

The teacher begins the discussion by saying, "Today we are going to discuss the use of Canada's energy resources. Several students will tell us what they think are the most important issues facing Canadians with regard to how our energy resources are used. Later, you will have a chance to ask them questions about what they have said. All right? Marie, would you begin please?"

Marie: I think by far the most important thing for us is how each of us can cut back on the energy resources we use. We all use too much energy and waste the resources. Unless we make some drastic changes in the way we live, we'll have used up all our energy resources in another ten or twenty years. A lot of money is spent on looking for more gas and oil - and we go and use all that energy to keep our buildings too warm. There are all kinds of things that you can do to help save energy For example, you could turn down thermostats and wear warmer clothes. You could even walk or ride a bike instead of taking the bus. If everyone did that we would all be better off. We wouldn't have to worry so much about the future if we were a little more careful in the present. If we aren't more careful we shall be sitting around frozen in another twenty years.

Jim: Even if we all carefully save energy and ride bikes, our country could still run out of energy resources like gas and oil. After all, we don't use gas just to heat our houses and run our Cadillacs. We also need these resources to keep our factories and offices going. I think that the main problem is, not that we keep our houses too warm, but that we have sold and continue to sell too much energy to other countries, particularly the United States. We should make sure we have enough energy for our own needs first before we sell our oil and gas to the U.S. It's fine to ride a bike to school in Sudbury in January, but why do that so someone can heat his swimming pool in Michigan in May?

Sam: Don't be ridiculous! We sell oil and gas to the U.S. so they can heat their homes and make the cars and other products we like to buy from them. Not everyone in the States heats a swimming pool - they don't even all have pools. It's up to us to be good neighbours and not be stingy with our oil and gas. We know that there is lots of natural gas we can sell and that companies are always looking for and will find, new sources of oil. Why not sell to the U.S. now, when they need resources, rather than saving the resources for some future time when we may no longer need them? By the time we use up all our oil and natural gas we will have other sources of energy. We would look pretty silly sitting on full oil and gas wells, with an out-dated economy, waiting for our future to unfold. In fact, we have other sources of energy.

Marie: Sure - like nuclear energy. We've already harmed the environment by polluting it and by wasting resources, now we are going to use new kinds of energy we are not sure we can control. If we depend on nuclear energy, we will cause incredible damage, not just to the environment, but also to ourselves. We should be spending more time and money on developing safer kinds of energy like solar power.

Like I said, if each of us is more careful we will save a lot of energy. Jim, of course you're right when you say that factories and offices use energy too, but you don't get the point. They should cut down the amount they use too.

Jim: I agree that we should all try to save energy. But what I'm saying is that it is more important to conserve the energy, unless we are absolutely sure we don't need it for ourselves, now, or in the future.

Sam: We can't just say to the U.S., 'Sorry, but we won't sell you any more of our oil.' If we don't sell them our oil why should they give us any special deals? We have gained so much by being good neighbours to one of the most important countries in the world. Let's not spoil that now. One easy way to maintain this friendly relationship is to continue selling our energy resources to them. Besides, we need the money they give us to pay for exploration for new supplies.

THE ENERGY QUESTION

Grade 9 also
10

Time 20 minutes

Objectives

1 - 1.3
- 1.5
2 - 1.3
- 1.5
3 - 1.3
- 1.5
4 - 4.2.4
5 - 1.5
- 6.7
6 - 1.1
7 - 1.5
8 - 1.5
9 - 1.8
10 - 1.10

Pool Objectives

1 - LOG 1
2 - LOG 1
3 - LOG 1
4 - EFF 1
5 - EFF 1
6 - COMP 1
7 - LOG 4
8 - LOG 4
9 - DEC 2
10 - LOG 5

1. Which of the following is the most logical challenge to Marie's position?

   (A) How can you expect people to live without cars or to give up central heating after being used to having them?
   (B) I saw you riding on the bus last week. How can you expect others to make sacrifices to conserve energy if you are not willing to do so?
   (C) Why do you think that conservation will make life better?
   (D) Given Canada's climate and size, aren't you asking us to suffer as much hardship now as you predict for the future?

2. Which of the following is the most logical challenge to Sam's position?

   (A) How can we hope to improve our standard of living if we keep selling all our energy resources to the United States?
   (B) If we exchange energy resources for manufactured goods, how will we pay for those goods when our resources are all gone?
   (C) How many Americans do you think heat their swimming pools when they really don't need to?
   (D) What do you think makes the United States a good friend to us?

3. Which of the following is the most logical challenge to Jim's position?

   (A) How can Canada avoid trading with the United States when so much trading goes on between nations today?
   (B) Why don't you want Americans to have our oil and gas?

(C) Wouldn't a decision to cut back drastically on energy exports to the U.S. harm our relations with them in other important areas?
(D) Why not also ask the Americans to conserve energy and then there would be enough resources for both countries?

Which of the following statements is an example of a cause and effect relationship in Sam's argument?

(A) Any significant cutback in energy sales to the United States lowers our standard of living.
(B) The United States needs to buy Canadian energy resources to help support the luxurious life style of some of its citizens.
(C) Because Canada's economy is not as well developed as that of some western countries, we would be better off selling our energy resources.
(D) Canada's oil and gas wells are full because we are too mean to sell energy to other countries.

In a discussion, different positions being argued will sometimes have points on which there is agreement as well as points of conflict. Which speakers in this story are arguing opposing positions and would not agree on any important point concerning oil and gas resources?

(A) Marie and Jim
(B) Jim and Sam
(C) All three speakers AGREE on the basic point in their argument.
(D) None of the speakers agrees with the others on any point.

Unlike the other speakers, Sam thinks one of the following is a very important use for our energy. Which one?

(A) to supply Canadian homes and work places

Answers	WT
1 - D	4
2 - B	4
3 - C	4
4 - A	3
5 - B	3
6 - C	3
7 - C	2
8 - A	4
9 - C	4
10 - A	4

Difficulty Level

1 - 2
2 - 2
3 - 3
4 - 3
5 - 3
6 - 3
7 - 2
8 - 4
9 - 3*
10 - 3*

(B) to create good relations with countries which have no resources of their own
(C) to sell to the United States in exchange for manufactured products
(D) to develop new manufactured goods to sell to other countries, particularly the United States

One of the other students in the class reminded the speakers that they were overlooking an important source in the form of electricity generated from coal, running water, or nuclear reaction. When asked how they felt this form of energy related to their position on energy use, the speakers replied as follows:

Marie: Electricity generated from running water is a good, safe source of energy. Water is not wasted and the environment is not polluted if fast flowing rivers are used. However, there aren't enough waterways in Canada to supply us with the electricity we need, let alone replace oil and gas. So we still are left with no choice but to cut back on energy use until we have safe alternatives available. Nuclear energy is NOT a safe alternative.

Sam: I think Marie is simply too pessimistic about nuclear energy as an alternative source. With careful planning in the development of nuclear plants, it will be possible to avoid the kind of disasters that Marie is worried about. Canada has a lot to contribute in producing electrical energy. We have coal, lots of mountain rivers, and uranium from which electricity can be generated. The Japanese want our coal and the Americans will take any electricity we care to sell from dams on the west coast rivers. We can use this money to buy the manufactured goods we need from other countries.

Jim: That's great! We flood our land to create dams for generating electricity to sell. Why not use our energy to manufacture more of our own products in Canada instead of buying them from other countries? In this way we could create more jobs in Canada and that would benefit all of us. We should do this before we have to buy more expensive energy from other countries.

Nuclear energy gives us an advantage because we can sell the Candu reactors made by Canadians. This gives us a chance to sell some technical know-how and not just the resource - uranium. However, we should not make the same mistake with uranium as we have made, and keep on making, with other resources, where we sell what we have without taking into account what we will need in the future.

7. Which of the speakers has added a new argument to his/her view of how energy should be used?

   (A) Marie
   (B) Sam
   (C) Jim
   (D) All of them

8. Which of the following is the most logical statement in Sam's argument?

   (A) The United States needs energy resources. Therefore, Canada should sell resources to the U.S. and use the money received for improving our standard of living.
   (B) The United States is a good friend to Canada. Therefore, Canada should be friendly and sell as much energy to the U.S. as we possibly can.
   (C) Canada has a reputation for being stingy. Therefore, selling our resources would help improve our image in the world and gain more friends for us.

(D) Canada has a more advanced economy than many other countries. Therefore, we should be willing to share our resources so other countries can catch up to us.

9. In the class discussion the following points were made. Which is the best suggestion for reducing the possiblity of energy shortages?

(A) Anyone who drives a car to work is an irresponsible citizen and should be fined for wasting energy.
(B) Energy is wasted when too many lights are used and the temperature is kept too high. Therefore, people and corporations should be given tax refunds for removing unnecessary light switches and for insulating buildings.
(C) Canadians will always need energy resources to live decently. Therefore, we must eliminate current waste and have experts study all the ways to develop alternative energy sources so they can identify which should be supported.
(D) A lot of money is wasted in Canada today. Therefore, all Canadians should be encouraged to conserve energy in their daily routines. The energy saved can be stored for future use.

10. During the discussion one of the other pupils said that Canadians would benefit greatly by an immediate, and high, increase in the price of oil and gas. In view of what the speakers had said earlier, which speaker gives the weakest argument for a price increase?

(A) Sam: We should increase the price because the Americans are raising their prices and, in any case, we do not want to rely too heavily on nuclear power.
(B) Marie: If the cost of energy increased people would be less likely to waste energy and the supplies we have would last longer.

(C) Jim: If our oil and gas are very expensive we shall have more money to spend in Canada developing our resources of oil and gas.

(D) Marie: Besides, the extra money gained through the price increase would be enormously helpful in researching other energy sources.

THE AQUATIC DOMAIN

Statistics about the size of the Great Lakes almost always give a distorted picture. The reader is left with the feeling that the lakes are in some way an interruption to the land. But they are a world in themselves, with their own life, climate, history, destiny and regions. Even the number of five Great Lakes is misleading. The North Channel between Manitoulin Island and the mainland, for instance, isn't included in the number, yet this is a 250 kilometer reach of islands and broken shoreline. Georgian Bay is fragmented into tens of thousands of islands, bays, straits and channels. Its east shoreline is like the edge of a piece of lace.

There are as many different lakes as there are points of view. Seen from the deck of a ship coming out of the St. Lawrence into Lake Ontario, where the shore suddenly falls away to a streak of powder blue on the horizon, and the white caps march in across bands of emerald green and deep blue water, the lakes are a remote and barren expanse, more monotonous than the desert. Usually there is no sign of life out on the lakes except perhaps a long ring-billed gull resting on the waves.

Yet you can lie in a skiff anchored off a peaceful headland on Georgian Bay looking over the shady side of the boat into a patch of lake bottom no bigger than a front lawn and peer down into a sunny jungle of aquatic life. Bass cruise by like green submarines. Sunfish flash like space ships hovering over a forest. Schools of minnow pass in tight regimental formation, changing course on some mysterious command.

The character of the lakes depends on the focus. A glass of water dipped from deep water looks as clear as drinking water. Yet when a few gallons have been strained through a nylon net, and the net rinsed down into a small glass jar, the water is tinted bright green with a cloud of wriggling forms that, under a magnifying glass, appear in a multitude of bizarre shapes. The surface of the lake is a busy threshold between two worlds. In parts of the lakes in early summer the whole surface seems to blossom.

Around the islands at the west end of Lake Erie, burrowing and stone-clinging insects that have matured on the lake bottom rise to the surface, perform gymnastics of metamorphosis, change into air-borne creatures and stream out like plumes of smoke toward the land to live out their lives between sunrise and sunset. In the spring the plant life in the water blooms. Water temperatures become uniform from top to bottom and the entire lake turns over, as its surface is stirred by spring breezes. Vertical currents take oxygen down to the countless inhabitants of the lake bottoms. The salts and minerals of the lake water are mixed as uniformly as if they were being stirred in a chemist's beaker. The water smells of fresh growth.

From "The Aquatic Domain" by
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Limited, 1970.

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THE AQUATIC DOMAIN

1. This passage is mainly about

   (A) the salts and minerals found in the waters of the Great Lakes.
   (B) the character of the Great Lakes.
   (C) the fish life in the Great Lakes.
   (D) the appearance of the Great Lakes.

2. The Great Lakes are a world in themselves

   (A) because they are literally teeming with life.
   (B) because of the islands, bays, straits and channels within their boundaries.
   (C) because in the spring the plant life in the water blooms.
   (D) because of their own life, climate, history, destiny and regions.

3. The word "monotonous" (line 20) in this passage means

   (A) lacking in variety.
   (B) the same tone.
   (C) populated.
   (D) completely deserted.

4. "Water temperatures become uniform from top to bottom" is describing a springtime event in

   (A) Lake Erie.
   (B) Lake Ontario.
   (C) Georgian Bay.
   (D) all of the Great Lakes.

Grade 9 also 8,
10G

Time 10 minute

Objectives

1 - 1.1
2 - 1.1
3 - 4.3.3
4 - 1.1
5 - 1.5
6 - 4.3.3
7 - 1.5
8 - 4.3.1
9 - 6.2

Pool Ojectives

1 - COMP 1
2 - COMP 1
3 - COMP 2
4 - COMP 1
5 - INF 1
6 - COMP 2
7 - INF 1
8 - N/C
9 - LIT 2

5. It is a fact, according to the article, that

(A) the water of the Great Lakes is as clear as drinking water.
(B) there are thousands of islands in Georgian Bay.
(C) Lake Erie is the only one of the Great Lakes in which strange air-borne insects live.
(D) the waters of the Great Lakes are unmistakably polluted.

6. The words "aquatic life" (lines 27 and 28) suggests

(A) life along the shoreline.
(B) an unknown type of life.
(C) life in the water.
(D) life on islands.

7. The writer's main purpose is

(A) to entertain the reader.
(B) to discuss the Great Lakes in thorough detail.
(C) to relay his knowledge of the Great Lakes to the reader.
(D) to introduce the reader to the topic in an interesting way.

8. The sound /ē/ is found in the word

(A) regimental.
(B) emerald.
(C) reach.
(D) resting.

9. A suitable title for this selection would be

(A) The Great Lakes: Its Islands and Channels.
(B) The Great Lakes: The Renewal of Life.
(C) The Great Lakes: Life in Springtime.
(D) The Great Lakes: A Complex World.

Answers	WT
1 - B	4
2 - D	3
3 - A	2
4 - A	3
5 - B	4
6 - C	3
7 - D	4
8 - C	3
9 - D	4

Difficulty Level

1 - 3*
2 - 4
3 - 2
4 - 3
5 - 3
6 - 5
7 - 3*
8 - 5
9 - 4

LAND USE AND WILDLIFE

The key to the survival of plant and animal species is the availability of the varied environments to which they have become adapted in the course of their evolution. For brook trout, the environment is the cold, oxygen-rich fresh water of unpolluted streams; for lynx, the environment is the evergreen forest and a dependable supply of snowshoe rabbits; for brant geese the environment is eel grass. Without the elements which are provided only by the right kind of special environment, a species either has to adjust to a new set of conditions or abandon its chances of survival.

Man, however, is no ordinary animal. He manipulates his own environment; far from being governed by it, he has developed the ability to create an artificial habitat. In doing so, he uses a much wider spectrum of environmental resources than any other creature has been able to do. No other animal is so adaptable.

Man's supreme adaptation is technology, which has existed since the first man-ape picked up a stick as a weapon, and much later learned of the virtues of controllable fire. Apart from a few isolated tribes, modern man lives in a world of such sophisticated technology that it is possible for him to do almost anything he chooses to his own environment, and thus to the environments of other species. So far, man has gotten away with it.

When an entire ecosystem is managed, manipulated, controlled and directed by one species for its own purposes, other species are inescapably affected. No species is an island. The environment of an animal or plant consists in large part of the great assembly of other species, each with its niche or role in the local ecosystem. When a family of beavers dams a stream in order to create a pond, the effects on the associated wildlife community can be extensive. The temperature of the quiet pond may rise above the tolerance level of brook trout, or the dam may physically impede the progress of migrating salmon. Drowned trees may represent the end of a food supply of many insects, birds, or mammals. On the credit side, however, heavier ponds encourage the growth of aquatic plants so important to moose in the summertime. And a beaver pond is a temporal thing in any event. A new succession of vegetation will cover it in time. And, most important of all, natural controls see to it that there are not that many beavers anyway.

Nothing happens in nature that does not have a chain reaction; every individual plant and animal affects all other plants and animals in its community. The state of equilibrium (such as the number of beavers in an area) is maintained by an elaborate system of checks and balances. Things may swing dramatically from time to time, such as when lightning starts a fire in the boreal forest, but over the long term a healthy situation is ensured for all participants.

Man's use of the land is unchecked and unbalanced, in the sense that man has rarely bothered to consider the impact of his technology on the environment as a whole. In order to obtain a relatively small supply of meat, a party of Stone Age men might stampede hundreds of horses over a cliff. Waste rarely entered into human considerations.

The best historical example of human indifference to the wild environment in Canada was the turning of the prairie sod. Almost the entire grassland region has now been given over to agriculture, even in areas where the ground cover should never have been broken. Settlement of the prairies meant the immediate loss of almost all the animals which had evolved to exist in those special surroundings. The bison and the pronghorn had nowhere else to go; neither did the prairie dog, the black-footed ferret, the kit fox. They were displaced permanently. Perhaps, had the people of the time recognized that the grassland was finite, they might have considered the desirability of sparing at least some samples of it, with its inhabitants, for scientific if not aesthetic purposes. But they did not.

Forestry destroyed the southern Ontario hardwood and pinewoods, and with the former went the passenger pigeon and the wild turkey. Coal mining in British Columbia by the surface-stripping technique is in the process of destroying immense stretches of bighorn sheep and wapiti habitat. The burgeoning cities, although they have utterly obliterated the natural ecosystems where they were built, have offered a new and different kind of living to a new and different (and not wholly desirable) collection of plant and animal species. Plantings of vast uninterrupted stands of corn and other single kinds of crops (monoculture is the most grievous insult to nature) have not only created a bonanza for insect pests and plant diseases, but have also encouraged the explosive increase in populations of red-winged blackbirds. Industrial complexes and housing developments stand upon, and are still being built upon, the most precious and irreplaceable arable land in the country.

By trial and error, and as the result of observing at first hand the results of unplanned and haphazard use of the land, man has learned that some kinds of land are suitable for certain purposes, and others for other purposes. The expression "land use" is a relatively recent one, and it implies of course only human use of the land. It is beginning to dawn on us, however, that there may be uses of the land which will be more desirable and more productive over the long term than uses which may appear to be profitable or expedient at the moment. In some areas it is quite clear that the maintenance of a salmon fishery may outweigh the advantages of one more dam or pulp mill. In others it is evident that the production of a continuing supply of waterfowl may be more desirable in future than the immediate benefits accruing to the drainage of one more prairie pothole.

Ecology is the most complex of sciences; it is still in its infancy. Even today it is difficult if not impossible to predict the effects which some human activity may have on a local ecosystem or on a much wider area of the total environment. We have begun to concern ourselves, in a very tentative way, with the well-being of the entire biosphere. Some things are obvious even at this primitive stage of our ecological comprehension. It is simply bad sense to pave over good topsoil and to cut over the erosion-restraining forest cover of a watershed. These are elementary precautions. As land use is studied more intensively, we will be better able to appreciate the possible ecological consequences of our actions - to an extent that was beyond the available knowledge of our forebears.

The land is all we have, and all we ever shall have. Our use of it will affect not only wildlife species, which in the future will exist only on suffrance, but also our own species. The development of broader understanding of the complexity of land use patterns will undoubtedly direct the future of mankind.

The most immediate and pressing land use question in Canada concerns the Arctic. Who knows just how fragile the permafrost environment is? Who knows how migrating caribou will respond to oil pipelines? Who knows how the great concentrations of breeding waterfowl will behave in proximity to industrial activities? What use is, in fact, the best use over the long term for what we already know is the excruciatingly delicate arctic ecosystem? It may be that we have learned enough from the fate of the prairie grasslands and mountain foothills and Niagara peninsula and the salmon streams of both coasts and the hardwood forests to begin asking ourselves the right questions, and getting the answers to them - before we act. Whether we will, however, remains unknown.

"Land Use and Wildlife" by
J. A. Livingston in ILLUSTRATED
NATURAL HISTORY OF CANADA,
Natural Science of Canada
Limited, 1970.

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Limited.

SCI 502

LAND USE AND WILDLIFE

Grade 9 also 1

Time 25 minut

Objectives

1 - 1.5
2 - 4.3.3
3 - 4.2.2
4 - 1.5
5 - 4.3.3
6 - 1.6
7 - 1.5
1.6
8 - 1.6
9 - 1.1
10 - 1.4
4.2.6
11 - 1.4
4.2.6
12 - 1.2
4.3.3
13 - 6.7
14 - 6.2
15 - 1.5
1.6
16 - 6.2
17 - 1.6
1.7
6.7

1. The author's purpose in writing this selection is to

   (A) entertain the reader with examples of man's ingenuity in using the environment.
   (B) describe the extent to which Canada's natural environment has been changed, often for the worse.
   (C) describe certain species of wildlife and their reaction to man.
   (D) show how man is able to control nature.

2. "...a beaver pond is a temporal thing..." (lines 44 and 45) means that

   (A) the temperature of the water in a beaver pond will vary greatly from the temperature of the air around it.
   (B) a beaver pond, because of its construction, will last indefinitely.
   (C) a beaver pond is a unique work of art.
   (D) a beaver pond is not a permanent feature.

3. "No species is an island." (lines 31 and 32) suggests that

   (A) all living things are dependent upon other living things.
   (B) all animals require sufficient space to roam.
   (C) animals rely heavily upon man.
   (D) the habitats of all natural species are intermingled.

4. The attitude of the author toward man's use of his environment is best described as one of

(A) impartiality.
(B) concern.
(C) pride.
(D) resignation.

5. The word "arable" (line 99) in the selection means

(A) capable of being appreciated.
(B) near a source of water.
(C) having no value.
(D) suitable for cultivation.

6. Which of the following questions demonstrates the best approach to environmental problems in Canada as they are presented by Livingston?

(A) How can chemicals be developed to eliminate insect pests that affect Canada's food crops?
(B) What effects will the construction of a pipeline have on the ecological balance of Arctic Canada?
(C) How can we stop cities from spreading to agricultural land?
(D) What kind of land can be dispensed with for paving?

7. If "the land is all we have, and all we ever shall have", (lines 133 and 134) then

(A) all available land should be used for agricultural development.
(B) by trial and error man can best determine how to use land.
(C) man can develop suitable artificial habitats through technology.
(D) man needs to become increasingly aware of the effects of different uses of land.

Pool Objectives

1 - INF 2
2 - COMP 2
3 - LIT 1
4 - INF 2
5 - COMP 2
6 - DEC 2
7 - LOG 3
  - DEC 2
8 - INF 3
9 - COMP 1
10 - INF 4
11 - INF 4
12 - COMP 3
13 - INF 4
14 - LIT 3
15 - INF 4
  - LOG 1
16 - LIT 4
17 - DEC 5
  - INF 4

Answers	WT
1 - B	4
2 - D	2
3 - A	3
4 - B	4
5 - D	2
6 - B	3
7 - D	3
8 - A	2
9 - B	2
10 - C	2
11 - D	2
12 - C	2
13 - A	4
14 - C	4
15 - D	3
16 - A	4
17 - D	4

8. Which one of the following statements is supported by factual authority?

(A) "Coal mining in British Columbia by the surface-stripping technique is in the process of destroying immense stretches of bighorn sheep and wapiti habitat."
(B) "...a party of Stone Age men might stampede hundreds of horses over a cliff."
(C) "It is simply bad sense to pave over good topsoil and to cut over the erosion-restraining forest cover of a watershed."
(D) "The best historical example of human indifference to the wild environment in Canada was the turning of the prairie sod."

9. "...adapted in the course of their evolution" (lines 3 and 4) in this selection refers to

(A) brant geese and eel grass.
(B) plant and animal species.
(C) certain kinds of animals.
(D) problems of the changing environment.

10. What factor most clearly differentiates man from the plant and animal species?

(A) ability to change the natural environment
(B) adaptability to widely varying natural environments
(C) development and use of technology
(D) use of a very wide range of environmental resources

11. It would be reasonable to conclude from this selection that

(A) all animals are able to adapt to changed environments.
(B) man is unable to learn from his mistakes.

Difficulty Level

1 - 4
2 - 3
3 - 3
4 - 4
5 - 3
6 - 3*
7 - 4
8 - 3
9 - 3
10 - 3
11 - 3*
12 - 2*
13 - 4
14 - 4
15 - 3
16 - 4
17 - 4

(C) man makes mistakes but nature does not.
(D) nature maintains its own system of checks and balances.

12. Choose the most appropriate meaning for the word "ecosystem". (line 29)

(A) natural physical environment
(B) inorganic community
(C) interrelated organic community
(D) organization resulting from biological mutation

13. The facts presented in this selection lead the reader to conclude that

(A) man satisfies his needs without considering overall future effects.
(B) man should not interfere with his natural environment.
(C) man does not care about plant and animal species.
(D) the ecosystem would stay the same if man would not intervene.

14. The writing of this passage could be described as

(A) emotional with an obvious bias.
(B) narrative.
(C) factual with a bias toward the preservation of the environment.
(D) scientific, intended for an audience of scientists.

15. The writer's statement, "It may be that we have learned enough from the fate of the prairie grasslands and mountain foothills," implies that

(A) land use will definitely improve in the future.
(B) the Arctic will be preserved in its present state without construction of pipelines, etc.
(C) man will develop the Arctic without changing the ecological balance.

(D) man will better appreciate the possible ecological consequences of his actions.

16. Important to the presentation of facts in this selection is the writer's revelation of his own

(A) concern.
(B) lack of valid and reliable sources of information.
(C) prejudice.
(D) importance as an environmentalist.

17. In order to behave responsibly with respect to the natural environment man should

(A) ban new development that would change the natural ecology.
(B) make the Arctic a huge National Park.
(C) consult carefully with the people who are in the region before any new construction takes place.
(D) look at the possible consequences of different choices before taking further action.

FOREST FIRE

July came furnace hot, its turgid breath seeming to banish every cloud from the vast blue sky that framed the incandescent fire of the sun. The days were humid and still; the nights were alive with the droning of mosquitoes. That year it was a month infernal, engulfing the wilderness with its feverish breath, a month of almost volcanic evil that scorched the very earth, dried the sap in the trees, emptied the beaver ponds and sucked life's moisture out of streams and rivers.

The animals and birds of the wilderness sensed the danger of this time, and were restless and nervous. Some, the lesser ones, were forever ready to escape, their bodies gripped by taut nerves that would propel them into instant, frantic action. Others, like the wolves, were uneasy, too, but found value in this fervent month, for its heat had sapped the energy from many creatures and the hunting was good.

It was dawn during the fourth week of the month; a still, hot daybreak alive with the scream of mosquitoes, now and then punctuated by the buzzing of the dragonflies that forever sought to prey upon them. The sun had inched its way over the eastern trees, a molten rind of orange with rays of lavender, yellow, and red that set the forest a-sparkle. The scene was beautiful - deadly beautiful. Even the wolves felt the threat that lingered over this day. The parents were uneasy as they sat on a rocky knoll and surveyed their world; the pup, Silverfeet and his black sister, did not play, but shared the nervousness of their parents. Below the rock lay what was left of last night's kill, an emaciated fawn. The flies were busy with the carcass.

The wind fanned from the northwest, where a thin, gray-black finger lanced evilly at the sky, a waving fragile finger perhaps four miles distant from where the wolves sat. The she-wolf stared at it for a little time, then she whined. There was fear in her voice. She knew the meaning of the skeletal black wraith: fire had come to the wilderness.

The four wolves stood up and watched the streamer of smoke. They saw it gain in volume, become blacker, spread itself from a finger to a column, from a column to a mushroom, from a mushroom into a long, ragged wall that started to advance rapidly in their direction.

Soon the orange of flame was visible. Now and then, as though unseen volcanoes had erupted, quick explosions sent red sparks high into the air. The fire grew and gained momentum, veering more directly towards the place where the wolves stood. Its roar was clear, an ominous thundering that inspired fear primordial.

Terror gripped the wolves; the panic that their ancestors must have felt at similar sights and sounds welled from deep within them. They howled their anguish, four voices bespeaking fear. The bitch broke. Taking one last look at the advancing wall of flame, she tucked her tail deep between her legs and turned her face to the rising sun. She ran, and her pack ran with her.

As they fled, they were flanked by other forest dwellers. The vixen fox, her cubs at her heels, ran for a time near the pack. Snow-shoe hares bounded madly ahead, uncaring about the wolves. Once, four white-tailed deer passed within yards of the pack, but never a glance did the fleet stags bestow upon their greatest enemies. The creatures of the forest were not at war today; the fire had seen to that. Instead, it was as though all the forest life was united in a common goal: to escape from the roaring inferno that galloped at their heels.

The smoke was with them, its pungent smell and dark, motile body the threat of what would follow. The wolves redoubled their speed. So did the other creatures. Some died running, their minds so full of panic that they crashed headlong into the trunks of trees. None stopped to examine the dead. Even hungry predators passed them by. Food was forgotten. All things were forgotten. Except fear. This stark spectre dominated them all.

The fire roared like some mighty, wounded beast. From its maw came ash and sparks, quick-rising, infernal offspring that were fanned forward by the heat to fall, hungry, on other parts of the forest, and there create their own holocausts.

The staccato crack of splitting, tortured wood added percussion to the terror; the sudden, roman-candle-like flare of newly-ignited birch trees lent fury to the kaleidoscopic hell that had been unleashed upon the wilderness.

In the path of the flames sat an owl. The bird was confused: fear had robbed it of direction. The big gray bird rocked on its branch, attempted to see through the thickening smoke, hesitated. At last, it took flight, but it was too late. The air had become searing hot. Twenty feet from its tree the owl's primary feathers shrivelled at their ends, curled and became black blobs. The bird plunged into the fire and was engulfed.

A she-bear tried to coax her twin cubs to hurry. The young ones had been scorched and they kept stopping to drag their round fat rumps over the hot ground in an effort to appease the sting of their burns. The mother grunted at them, ran ahead a short way, then turned and retraced her steps. Fear motivated her next actions. She growled threateningly, took two swift steps towards one cub, and cuffed it vigorously with a huge forepaw. The cub screamed. She cuffed her second cub and it too screamed. Nothing could hurry these terror-stricken bush babies, not even the fury of their mother, who, until that day, had always inspired obedience in their small minds. The she-bear stopped, at a loss. Alone she could have saved herself, but death was inevitable if she stayed with her cubs. She chose to stay and, powerless, she reacted to the fire in the only way that she knew. She roared her fear and anger, and charged into it. She died quickly. Moments later the relentless flames passed over the seared bodies of her cubs.

Small things shrieked in the burning grass. Mice, shrews, moles screamed their agonies and then lay still and the fire passed over them and left small blobs of smoking black where there had once been life. An aging lynx stumbled as fast as his senile body would allow. He looked back often, stark terror in his amber eyes. But he was too slow. The heat reached him first, suffocating him, and this was merciful, for when the fire burned into his fur and flesh he was already dead.

The fire reached the edge of a small beaver pond, consuming all its vegetation before the flames were split by the water and coursed on, surrounding the pond. In the water, many beasts had taken refuge, some clinging to floating, peeled poles, others just swimming in frantic aimlessness, a few sitting huddled on the beaver lodge. They all died, even the beaver inside their home. The pond was small; the fire boiled its water, scalding to death those that it could not incinerate.

Ahead of the fire ran the wolf pack, swiftly, tirelessly, panic dominating their instincts. They ran south unheeding where their pumping legs were taking them. And almost as swiftly roared the fire.

Its heat already touched the wolves. They began to slow as their lungs choked on the hot air and smoke, and on the fine ash that showered on them.

Then, blessedly, came a swift river.

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SCI 503

FOREST FIRE

1. How could the writing in this passage best be described?

(A) journalistic
(B) emotional
(C) scientific
(D) descriptive

2. What general impression of forest fires is left with the reader?

(A) Forest fires are a common feature of forest life in July.
(B) Forest fires are blocked by rivers.
(C) Forest fires are devastating to animal life.
(D) Forest fires burn themselves out.

3. What major factor would contribute to the "frantic action" of the animals mentioned in line 15?

(A) "the droning of the mosquitoes"
(B) "the incandescent fire of the sun"
(C) "the hot turgid breath"
(D) "the danger of this time"

4. For what reason does the author refer to the beautiful scene as "deadly"? (line 26)

(A) The hot sun had "dried the sap in the trees".
(B) the foreshadowing of "the threat that lay over the day"
(C) The sun had "sucked the life's moisture out of streams".
(D) For the wolves "the hunting was good".

Grade 9 also 8, 10G

Time 20 minutes

Objectives

1 - 4.1.2
2 - 1.5
3 - 1.2
4 - 4.3.3
5 - 6.2
6 - 6.1
7 - 1.1
8 - 1.1
9 - 1.1
10 - 4.3.3
11 - 4.2.2
12 - 1.10
13 - 6.2

Pool Objectives

1 - LIT 2
2 - INF 1
3 - COMP 1
EFF 1
4 - COMP 2
5 - LIT 2
6 - LIT 1
7 - COMP 1
8 - COMP 1
9 - COMP 1
10 - COMP 2
11 - LIT 1
12 - LIT 5
13 - LIT 4

5. The tremendous energy of the forest fire is best described by which of the following quotations?

(A) "the roaring inferno that galloped"
(B) "a long, ragged wall that started to advance rapidly"
(C) "the skeletal black wraith"
(D) "a thin, gray-black finger lanced evilly at the sky"

6. "The fire roared like some mighty, wounded beast." This statement is an example of

(A) metaphor.
(B) oxymoron.
(C) simile.
(D) alliteration.

7. In lines 77, the author mentions "This stark spectre". To what is he referring?

(A) the emaciated carcass of the fawn
(B) the pungent smell of the smoke
(C) the dead creatures lying all around
(D) the strong instinct of dread

8. The most general and unusual side effect of the forest fire is that

(A) the owl is confused and robbed of its sense of direction.
(B) the animals ceased to fear each other.
(C) the animals did not stop to examine the dead carcasses.
(D) the snowshoe hares bounded madly through the forest.

Answers	WT
1 - D	1
2 - C	2
3 - D	2
4 - B	2
5 - A	3
6 - C	2
7 - D	2
8 - B	3
9 - B	2
10 - D	2
11 - B	3
12 - A	3
13 - B	3

Difficulty Level

1 - 3
2 - 5
3 - 4
4 - 4
5 - 3
6 - 3
7 - 3
8 - 4
9 - 4
10 - 3
11 - 2
12 - 3
13 - 1

9. What factual information does the reader learn about a she-bear's behaviour in times of emergency?

   (A) She can instill obedience in the minds of her offspring.
   (B) She is prepared to die to save her young.
   (C) She can be extremely cruel to her young cubs.
   (D) Her fear overcomes her care for the cubs.

10. The author talks about "the relentless flames" in lines 115 and 116. Which of the following words would be an appropriate synonym for relentless?

   (A) vigorous
   (B) consuming
   (C) advancing
   (D) unyielding

11. What would be the most appropriate word to describe the ending of this passage?

   (A) ironical
   (B) plausible
   (C) implausible
   (D) imaginative

12. Which of the following factors contributes most to the quality of this selection?

   (A) the writer's skilful use of vivid imagery
   (B) the intelligent development of the plot
   (C) the detailed development of characterization of the animals
   (D) the writer's clever use of climax

13. Which of the following descriptions best characterizes the writer's attitude to the animals in the passage?

- (A) The writer treats the animals as human beings with human feelings.
- (B) The writer is sympathetic but distant.
- (C) The writer views the animals with scholarly detachment.
- (D) The writer thinks of the animals sentimentally, as lovable creatures.

DISEMBARKING AT QUEBEC

Is it my clothes, my way of walking,
the things I carry in my hand
- a book, a bag with knitting -
the incongruous pink of my shawl

this space cannot hear

or is it my own lack
of conviction which makes
these vistas of desolation,
long hills, the swamps, the barren sand, the glare
of sun on the bone-white
driftlogs, omens of winter,
the moon alien in day -
time a thin refusal

The others leap, shout

Freedom!

The moving water will not show me
my reflection.

The rocks ignore.

I am a word
in a foreign language.

Margaret Atwood

From THE JOURNALS OF SUSANNA
MOODIE by Margaret Atwood,
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POE 500

DISEMBARKING AT QUEBEC

1. In this poem, the speaker is expressing

   (A) approval.
   (B) encouragement.
   (C) alienation.
   (D) disappointment.

2. This poem is an example of

   (A) an interior monologue.
   (B) a ballad.
   (C) a narrative poem.
   (D) an epic poem.

3. The final two lines of the poem suggest that the speaker is

   (A) unable to speak the language.
   (B) out of place in a strange land.
   (C) reluctant to transplant herself.
   (D) sad because she is travelling alone.

4. This poem appeals most strongly to the reader's sense of

   (A) sound.
   (B) touch.
   (C) sight.
   (D) taste.

5. Which of the following best states the theme of this poem?

   (A) Immigrants relish the thought of freedom when they arrive in Canada.
   (B) Immigrants should avoid countries with inhospitable climates.
   (C) A returning resident feels out of place on an immigrants' ship.
   (D) Immigrants, on arrival, may lack a sense of belonging.

Grade 9A also 9G
10

Time 12 minutes

Objectives

1 - 1.7
2 - 4.1.2
3 - 6.2
4 - 6.1
5 - 6.2
6 - 1.10
7 - 4.3.3
8 - 6.2
1.8
9 - 4.2.6
10 - 1.5

Pool Objectives

1 - COMP 5
2 - LIT 1
3 - INF 4
4 - LIT 2
5 - LIT 2
6 - INF 5
7 - COMP 2
8 - LIT 3
INF 5
9 - COMP 4
10 - INF 3

6. The poet thinks that her "vistas of desolation" may be suggestive of

(A) the area around the docks.
(B) the onset of an inhospitable winter.
(C) a first impression of Quebec.
(D) a temporary numbness from shock.

7. Why does the poet refer to her pink shawl as "incongruous"?

(A) Pink is not a practical colour to wear for travelling.
(B) It contrasts with the harsh new environment.
(C) The rest of the immigrants were dressed in dark clothing.
(D) A pink shawl is inadequate for a Canadian winter.

8. The description of the land is mainly intended to

(A) demonstrate the poet's feelings.
(B) give a realistic view of the country.
(C) discourage people from immigrating to Canada.
(D) portray the winter landscape.

9. The description of the draftlogs as "bone-white" implies that

(A) they are covered with snow.
(B) they are birch logs.
(C) they are cold and forbidding.
(D) they resemble the bones of animals.

Answers	WT
1 - C	3
2 - A	1
3 - B	3
4 - C	4
5 - D	4
6 - B	2
7 - B	3
8 - A	4
9 - C	2
10 - D	4

Difficulty Level

1 - 3
2 - 3
3 - 4
4 - 3
5 - 4
6 - 1
7 - 3
8 - 3
9 - 2
10 - 4

10. The reader may infer from lines 14 and 15 that

(A) the other immigrants shared the poet's feelings of alienation.
(B) the other immigrants did not have the poetic sensitivity of the writer.
(C) the other immigrants were not afraid of the harsh winters.
(D) the other immigrants were excited by the opportunity of a new country.

COLGATE WOMEN'S GAMES

- $12,000 IN GRANTS IN-AID-OF-EDUCATION TO BE WON
- GRANTS IN-AID-OF EDUCATION FOR EACH EVENT
- SPECIAL GRANTS IN-AID-OF EDUCATION TO BEST 12-16 YR. OLD IN FINALS OF EACH EVENT
- FREE T-SHIRT TO ALL PARTICIPANTS
- WIN TRACK SUITS
- INVITATIONAL EVENTS

ETOBICOKE CENTENNIAL STADIUM

Colgate Women's Games is a two-day meet. Day one (June 23) is qualifying day for day two (June 24) competition. To gain exemption from day one competition, an athlete must have attained or exceeded the standard for the event as shown below between May 15, 1978 and May 14, 1979. Verification Certificate (see below) must be completed. Competition commences 10 A.M. June 23 & 10 A.M. June 24, 1979.

ENTER THE COLGATE WOMEN'S GAMES

Mail to: Colgate Women's Games
c/o Frank Mann
5 Martorino Drive
Scarborough, Ont. M1K 2J1

Age (as of Dec. 31, 1978) ______

Competition open to any female athlete 12 years and over

Name ______

Address ______

Apt. ______ City ______

Prov. ______

Postal Code ______ Phone ______

Name of Club/School ______

______ Phone ______

CHECK AND ENTER Max. Two Events	STANDARD	MY TIME
100 metre dash	13.5 sec	
200 metre dash	28.0 sec	
400 metre dash	64.0 sec	
800 metre run	2 min 30.0 sec	
1500 metre run	5 min 10.0 sec	
100 metre hurdles	No Standard	
400 metre hurdles	No Standard	
1500 metre walk	No Standard	
long jump	4.75 metre	
high jump	1.50 metre	
shot put	8.00 metre	

Meet ______ Date ______

Meet ______ Date ______

This is to verify that this entrant has attained the standard established and is qualified for exemption from June 23rd and is eligible to compete June 24th.

Coach/Teacher ______

Club/School ______

Deadline for Entries: May 15, 1979

Please send ______ additional entry forms.

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THE COLGATE ADVERTISEMENT

1. The main purpose of the advertisement is

   (A) to encourage students to participate in sports.
   (B) to have women compete in Colgate Women's Games.
   (C) to interest women in winning prizes.
   (D) to promote women's athletics in schools.

2. Which date is most important for anyone interested in entering the event?

   (A) June 23rd, 1979
   (B) December 31st, 1978
   (C) June 24th, 1979
   (D) May 15th, 1979

3. In this passage the word "attained" (underlined in second column) means

   (A) reached.
   (B) hoped to reach.
   (C) competed for.
   (D) done better than.

4. In this advertisement, the chart on the lower right side shows

   (A) the record that now stands.
   (B) the qualifying standard for direct entry into day two.
   (C) the qualifying standard for entry into the games.
   (D) the minimum acceptable standard for entry into the Colgate Women's Games.

Grade 9 also 8,
10G

Time 7 minutes

Objectives

1 - 1.1
2 - 1.2
3 - 4.3.3
4 - 1.2

Pool Objectives

1 - COMP 1
2 - COMP 2
3 - COMP 2
4 - COMP 2

Answers	WT
1 - B	3
2 - D	2
3 - A	3
4 - B	2

Difficulty Leve

1 - 2
2 - 2
3 - 4
4 - 1

FIGURES OF SPEECH

A teenager approaches a Maritime farmer who has a car advertised for sale at $600. The teenager offers the farmer $400 plus his motor bike. The farmer replies, "That motor bike of yours isn't worth a hill of beans."

Which of the following best expresses the farmer's metaphor?

(A) The farmer does not want his motor bike in part exchange.
(B) The farmer does not think the motor bike is very valuable.
(C) The farmer believes the motor bike is very valuable.
(D) Beans have become much more valuable recently, especially compared to second hand motor bikes.

"I got up early on Monday because I wanted to get to the factory before the other guys. But as soon as I saw my car standing in the street dripping with rain and staring angrily at me, I knew it was no good. She tried to keep me out, and as I tugged the door open, there was a loud groan of complaint. Although I talked to her nicely and put the key in the ignition ever so gently, all the motor did was growl at me."

What is the figure of speech used in this passage?

(A) personification
(B) similie
(C) metaphor
(D) There is no figure of speech.

Grade 9 also 8, 10

Time 2 minutes

Objectives

1 - 4.2.2
2 - 4.2.2

Pool Objectives

1 - LIT 1
2 - LIT 1

Answers	WT
1 - B	1
2 - A	1

Difficulty Level

1 - 5
2 - 5

THE WARS

(The scene is France in World War 1 and Robert is a young Canadian officer fighting in trench warfare against the German army.)

1 p.m.

Robert slowly tilted his head to one side. He had lain completely still for three hours. The back of his neck was numb. He slid his hand up under his cheek. The glove made it feel like a stranger's hand. His hair was frozen into points that hung down over his eyes.

'Bates?'

There was no answer.

'Bates?' A little louder.

'Yes sir?' Somewhere to his left.

I'm going to roll over now. Onto my back. I don't want anybody else to move.'

'Yes sir.'

Robert eased himself onto his side. So far - so good. There wasn't a sound. Then he rolled over with his arms stuck out above his head. He looked like a child about to make 'an angel' in the snow. The handkerchief was frozen to his left glove. Looking back, he could see it way off down his arm in another country. A bird sang, something like a white-throated sparrow: one long note descending; three that wavered. This was the bird that had sung before. He waited for it to sing again. It didn't. Robert tried to focus every inch of the rim within his range. The bird had made him extremely nervous. Rob the Ranger always whistled like a white-throat if he saw an Indian moving in the woods. And the Indians hooted like owls and howled and barked and yipped like wolves. Robbers could meow like cats. Anyone in hiding was an imitation animal.

Once he'd rolled over, Robert was the only brown figure in the landscape. That could only mean one thing. He was alive. All the others, playing dead, were covered with snow. Robert thought: well - no one's shot at me yet. Surely if anyone's watching they'd have killed me by now.

Snow was still falling. It filled his lashes and turned them white. He could taste it on his lips. He could feel a single flake on the tip of his nose. He sat up, resting on his elbows, sweeping his arms to his sides and his right hand into contact with the Webley.

He lifted his gaze to the rim.

Nothing.

He angled his head to the left.

The bird sang.

Robert froze.

There was a German soldier with a pair of binoculars staring right at him.

Robert stared back - unmoving.

The German - who was lying down at the very edge of the crater - lowered the binoculars. Robert could see his eyes. He was very young. Maybe eighteen. He was not an officer and he wore no hat. He did not even wear a helmet. His hair was frozen like Robert's, but blond. He wore a pair of woollen mitts that had no fingers.

Robert could see him so clearly he could see him swallow, as if he was nervous. Bates said: 'Sir?'

Robert tried to speak without moving his lips. 'Don't move,' he said. 'There's somebody there.'

Bates did not reply but Robert heard one of the other men cursing in the mud. 'Be quiet,' he said and, as he said it, he saw in front of him the dreadful phenomenon that could give them all away. His breath. He muttered: 'Don't anybody raise his head. Keep on breathing into the ground.'

All this time, Robert had not moved. All this time, the German had watched him. Robert thought: there has to be a reason.

He sat up.

Nothing happened.

The German went on staring at Robert - not even using the binoculars. He seemed to be waiting for Robert to take the initiative.

Robert thought: he isn't armed. That's what it is. He isn't armed. He hasn't caught us - we've caught him. He's afraid to move.

Very slowly, Robert drew the Webley and held it in such a way that the German could not but help see it. He didn't want to point it at him yet. He waited to see what reaction the gun itself would get. The German raised his binoculars. Then he lowered them - but that was all.

Robert said: 'Bates? Don't be afraid. There's only one and I don't think he has a gun. Try rolling over and see what happens. I've got him covered.'

Bates rolled over.

The German shifted his gaze - saw that Bates had moved and then looked back at Robert. He nodded. It was astounding. He nodded!

Robert did not quite understand at first and then the German lifted his head as much as to say: get up.

'Get up,' Robert said to Bates. 'Stand right up. He isn't going to shoot.'

Bates had been watching the German too. He stood up. 'Now what?' he said.

'Go to the top.' said Robert. 'Go the way we came. Just go. But go slowly. Don't alarm him.'

Bates went around behind Robert - out of his sight lines - but Robert could hear him scrambling and squelching through the mud and then the sound of falling debris as he clambered up the face of the crater. Robert didn't take his eyes off the German for a second and the German didn't take his eyes off Bates. The tilt of his head was like a mirror. It showed Bates's progress all the way to the top. And when Bates had arrived and was safe - the German looked back down at Robert - smiling.

Robert stood up. He waved acknowledgment. Whatever his reasons - the German obviously intended them all to go free.

'I want everyone of you to go and join Bates,' Robert said.

'Don't stop and don't look back. Go as far as you can with your hands in the air, so he'll know you're not armed. Maybe he's crazy - but he isn't going to kill us.'

One by one, four of the men began to stumble to the Lewis gun. 'Get up,' Robert said to the fifth, whom he thought must have fallen asleep. When the man did not respond, Robert went across to him and turned him over with the toe of his boot. It was the man who had wept and become hysterical. Dead. His eyes wide and staring. He had strangled on his shirt tail.

Robert rolled him back, face down in the mud, and went to the man with the broken legs. All this while the German was watching him but Robert felt entirely safe. He crouched by the water's edge and was amazed to see it was solid. This man was also dead. Probably of shock. Robert could not see his eyes. The vapour inside the gas mask had frozen. The man's last breath was a sheet of ice.

It was now Robert's turn to climb.

He would have to turn his back to the German.

Well. There was no other way.

He began.

It was the sort of climb you have in dreams. Every step forward, he slid back two. He almost dropped the gun. His knees were in agony. Harris's scarf got caught on the Lewis gun and Robert had to tear it away. He kept falling forward, sliding in the snow. Once he looked up and could see Bates waiting - watching the German. The others could not be seen. They were over the lip and safe in the trench. Robert had about six feet to go.

All of a sudden, Bates shouted: 'Sir.'

What happened next was all so jumbled and fast that Robert was never to sort it out. He fell. He turned. He saw the German reaching over the lip of the crater. Something exploded. The German gave a startled cry and was suddenly dead, with his arms dangling down.

The shot that had killed him rang around and around the crater like a marble in a bowl. Robert thought it would never stop. He scrambled for the brink only in order to escape it and Bates had to pull him over the edge, falling back with Robert on top of him. The warmth of Bates's body was a shock and the two men lay in one another's arms for almost a minute before Robert moved. He couldn't breathe. He couldn't move. He could barely see. He sat with his head between his hands. He didn't even know the gun was still in his hand until he reached with it to wipe the mud from his face. It smelt of heat and oil. He turned around and crawled to the edge of the fold where, hours ago, he and Bates had first looked out and seen the crater. He could barely see. He sat with his head between his knees. He wanted to know what had happened and why the German had so suddenly moved against him after letting all the others escape.

He raised his field glasses and the first thing he saw was their counterpart lying in the mud about a foot from the young man's hand. Binoculars. He had only been reaching for his binoculars.

Robert sagged against the ground. It was even worse than that. Lying beside the German was a modified Mauser rifle of the kind used by snipers. He could have killed them all. Surely that had been his intention. But he'd relented. Why?

The bird sang.

One long note descending. Three that wavered on the brink of sadness.

That was why.

It sang and sang and sang, till Robert rose and walked away. The sound of it would haunt him to the day he died.

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THE WARS

Robert had lain completely still for three hours because

- (A) his neck was numb from an earlier injury.
- (B) it was too cold to move.
- (C) he did not want to be detected by the enemy.
- (D) he wanted to protect his men from the bitterly cold winds.

The singing of the bird made Robert "extremely nervous" (line 25) because

- (A) it prevented him from hearing the enemy's movements.
- (B) it reminded him of home.
- (C) he thought it was an ominous signal.
- (D) it broke his train of thought.

The singing of the bird at the end of this selection underlines the mood of

- (A) anger.
- (B) regret.
- (C) thankfulness.
- (D) defeat.

Robert is obviously an officer because

- (A) he moves first.
- (B) he has the Webley.
- (C) he covers Bates when Bates is climbing.
- (D) he takes control.

Grade 10 also 9

Time 15 minutes

Objectives

1 - 1.1
2 - 1.5
3 - 6.2
4 - 1.5
5 - 4.2.4
6 - 4.2.4
7 - 1.2
- 4.2.4
8 - 6.1
9 - 4.1.2
10 - 1.7
- 1.10

Pool Objectives

1 - INF 1
2 - INF 2
3 - LIT 2
4 - INF 2
5 - EFF 1
- INF 4
6 - EFF 1
7 - COMP 3
- EFF 1
8 - LIT 1
9 - LIT 3
10 - LIT 5
- INF 5

5. The German did not shoot the cornered soldiers because

(A) he did not have ammunition for his gun.
(B) the soldiers were unarmed and shooting would have been unfair.
(C) he was waiting for orders from a superior.
(D) he was not hardened to the reality of war.

6. Robert shot the German because

(A) he misunderstood the German's intentions.
(B) Robert thought the German would shoot him when he came out of the hollow.
(C) that was the only way to protect his men.
(D) he did not want to take prisoners alive after seeing his own man killed.

7. What gave rise to the ultimate horror for Robert after he had examined the dead German through his field glasses?

(A) the realization that the German was unarmed
(B) the realization that the German could have killed them all with his rifle
(C) the realization that the German had only been going for his binoculars
(D) the realization that the German was a young soldier just like Robert himself

8. The simile, "like a marble in a bowl", (line 153) vividly establishes the image of

(A) the crater being totally empty.
(B) the sound echoing repeatedly.
(C) the German writhing around.
(D) Robert's head spinning dizzily.

Answers	WT
1 - C	2
2 - C	3
3 - B	3
4 - D	2
5 - D	3
6 - A	3
7 - B	3
8 - B	3
9 - A	4
10 - A	4

Difficulty Level

1 - 5
2 - 3
3 - 4
4 - 5
5 - 5
6 - 4
7 - 3
8 - 4
9 - 3
10 - 4

9. This passage is written in short sentences. A writer may use this style

(A) to demonstrate the separation of different events and the drastic consequences of almost random actions.
(B) to develop a subtle sense of characterization in a poetic mood.
(C) to de-emphasize the importance of action and to develop a more powerful descriptive picture.
(D) to give the reader an impression of continuity and the relationships among the different events.

10. What was most poignant about the bird's final, persistent song?

(A) the irony that the bird's singing had first put Robert on false alert and yet would now remind him forever of his killing of the German solider
(B) the fact that Robert had earlier wanted the bird to sing and now the bird's song seemed to condemn his behavior
(C) the contrast between the striking beauty of the bird's song and the ugliness of war
(D) the association between the bird's beautiful song on the battlefield and the white-throated sparrow of Robert's childhood in Canada

THE OPEN WINDOW

"My aunt will be down presently, Mr. Nuttel," said a very self-possessed young lady of fifteen; "in the meantime you must try to put up with me."

Framton Nuttel endeavoured to say the correct something which should duly flatter the niece of the moment without unduly discounting the aunt that was to come. Privately he doubted more than ever whether these formal visits on a succession of total strangers would do much towards helping the nerve cure which he was supposed to be undergoing.

"I know how it will be," his sister had said when he was preparing to migrate to this rural retreat; "you will bury yourself down there and not speak to a living soul, and your nerves will be worse than ever from moping. I shall just give you letters of introduction to all the people I know there. Some of them, as far as I can remember, were quite nice."

Framton wondered whether Mrs. Sappleton, the lady to whom he was presenting one of the letters of introduction, came into the nice division.

"Do you know many of the people round here?" asked the niece, when she judged that they had had sufficient silent communion.

"Hardly a soul," said Framton. "My sister was staying here, at the rectory, you know, some four years ago, and she gave me letters of introduction to some of the people here."

He made the last statement in a tone of distinct regret.

"Then you know practically nothing about my aunt?" pursued the self-possessed young lady.

"Only her name and address," admitted the caller. He was wondering whether Mrs. Sappleton was in the married or widowed state. An undefinable something about the room seemed to suggest masculine habitation.

"Her great tragedy happened just three years ago," said the child; "that would be since your sister's time."

"Her tragedy?" asked Framton; somehow in this restful country spot tragedies seemed out of place.

"You may wonder why we keep that window wide open on an October afternoon," said the niece, indicating a large French window that opened on to a lawn.

"It is quite warm for this time of the year," said Framton; "but has that window got anything to do with the tragedy?"

"Out through that window, three years ago to a day, her husband and her two young brothers went off for their day's shooting. They never came back. In crossing the moor to their favourite snipe-shooting ground they were all three engulfed in a treacherous piece of bog. It had been that dreadful wet summer, you know, and places that were safe in other years gave way suddenly without warning. Their bodies were never recovered. That was the dreadful part of it." Here the child's voice lost its self-possessed note and became falteringly human. "Poor aunt always thinks they will come back some day, they and the little brown spaniel that was lost with them, and walk in that window just as they used to do. That is why the window is kept open every evening till it is quite dusk. Poor dear aunt, she has often told me how they went out, her husband with his white water-proof coat over his arm, and Ronnie, her youngest brother, singing, "Bertie, why do you bound?" as he always did to tease her, because she said it got on her nerves. Do you know, sometimes on still, quiet evenings like this, I almost get a creepy feeling that they will walk in through that window-"

She broke off with a little shudder. It was a relief to Framtom when the aunt bustled into the room with a whirl of apologies for being late in making her appearance.

"I hope Vera has been amusing you?" she said.

"She has been very interesting," said Framton.

"I hope you don't mind the open window," said Mrs. Sappleton briskly; "my husband and brothers will be home directly from shooting, and they always come in this way. They've been out for snipe in the marshes today, so they'll make a fine mess over my poor carpets. So like you menfolk, isn't it?"

She rattled on cheerfully about the shooting and the scarcity of birds, and the prospects for duck in the winter. To Framton it was all purely horrible. He made a desperate but only partially successful effort to turn the talk on to a less ghastly topic; he was conscious that his hostess was giving him only a fragment of her attention, and her eyes were constantly straying past him to the open window and the lawn beyond. It was certainly an unfortunate coincidence that he should have paid his visit on this tragic anniversary.

"The doctors agree in ordering me complete rest, an absence of mental excitement, and avoidance of anything in the nature of violent physical exercise," announced Framton, who laboured under the tolerably wide-spread delusion that total strangers and chance acquaintances are hungry for the least detail of one's ailments and infirmities, their cause and cure. "On the matter of diet they are not so much in agreement," he continued.

"No?" said Mrs. Sappleton, in a voice which only replaced a yawn at the last moment. Then she suddenly brightened into alert attention - but not to what Framton was saying.

"Here they are at last!" she cried. "Just in time for tea, and don't they look as if they were muddy up to the eyes!"

Framton shivered slightly and turned towards the niece with a look intended to convey sympathetic comprehension. The child was staring out through the open window with dazed horror in her eyes. In a chill shock of nameless fear Framton swung around in his seat and looked in the same direction.

In the deepening twilight three figures were walking across the lawn towards the window; they all carried guns under their arms, and one of them was additionally burdened with a white coat hung over his shoulders. A tired brown spaniel kept close at their heels. Noiselessly they neared the house, and then a hoarse young voice chanted out of the dusk: "I said, Bertie, why do you bound?"

Framton grabbed wildly at his stick and hat: the hall door, the gravel-drive, and the front gate were dimly noted stages in his head-long retreat. A cyclist coming along the road had to run into the hedge to avoid imminent collision.

"Here we are, my dear," said the bearer of the white mackintosh, coming in through the window; "fairly muddy, but most of it's dry. Who was that who bolted out as we came up?"

"A most extraordinary man, a Mr. Nuttel," said Mrs. Sappleton; "could only talk about his illnesses, and dashed off without a word of good-bye or apology when you arrived. One would think he had seen a ghost."

"I expect it was the spaniel," said the niece calmly; "he told me he had a horror of dogs. He was once hunted into a cemetery somewhere on the banks of the Ganges by a pack of pariah dogs, and had to spend the night in a newly dug grave with the creatures snarling and grinning and foaming just above him. Enough to make any one lose their nerve."

Romance at short notice was her specialty.

"The Open Window" by Saki
from THE COLLECTED SHORT
STORIES OF SAKI.

FIC 701

THE OPEN WINDOW

1. Why had Framton Nuttell come to this rural neighborhood?

   (A) He was dropping in on old friends he had not seen for four years.
   (B) He was making a series of formal visits to people he had never met.
   (C) He was seeking a quiet spot where he could regain his emotional health.
   (D) His sister had asked him to visit some of her friends in the country.

2. The writer describes Vera, the niece, as being "self-possessed". (line 2) What kind of person is he implying that she is?

   (A) selfish, caring little about others
   (B) calm, in control of her feelings and actions
   (C) conceited, very proud of her abilities
   (D) embarrassed, concerned with what others think of her

3. Why did the niece ask Framton if he knew anything about her aunt?

   (A) She was making polite conversation.
   (B) She was surprised that he didn't know her aunt who was well-known in that part of the country.
   (C) She was curious about his reasons for calling on her aunt.
   (D) She was checking what she could put into the story she was inventing.

Grade 10G also 9,
10A

Time 25 minutes

Objectives

1 - 1.5
2 - 1.2
3 - 1.5
4 - 1.5
5 - 1.1
6 - 6.2
7 - 1.5
8 - 1.2
9 - 1.2
10 - 4.2.2
11 - 1.7
12 - 1.5

Pool Objectives

1 - INF 1
2 - COMP 2
3 - INF 1
4 - LIT 3
5 - COMP 1
6 - LIT 3
7 - INF 2
8 - LIT 2
9 - COMP 3
10 - LIT 1
11 - INF 4
12 - INF 2

4. Which of the following quotations is NOT part of an act put on by the niece?

(A) "staring out through the open window with dazed horror".
(B) "the child's voice lost its self-possessed note and became falteringly human".
(C) "she broke off with a little shudder".
(D) "she judged that they had had sufficient silent communion".

5. Why was Framton horrified by Mrs. Sappleton's conversation?

(A) His nerves were upset by all the talk about hunting and shooting.
(B) She talked about her husband and brothers as if they were still alive.
(C) He objected to her accusation that all men tend to track dirt on newly cleaned carpets.
(D) He wanted to discuss his illness and she would not stop talking long enough to give him a chance.

6. At what point in the story does the climax occur?

(A) when Mrs. Sappleton enters the room and begins talking about the hunters
(B) when Framton grabs his things and rushes out of the house
(C) when the bearer of the white mackintosh begins to speak
(D) when three figures appear in the twilight walking across the lawn

7. What was the "sympathetic comprehension" (lines 110 and 111) Framton intended to show the niece?

(A) kindly understanding of the aunt's unfortunate state of mind
(B) encouragement that she not be afraid when the ghosts arrive
(C) pity for the horror felt by the niece
(D) growing fear for his own safety as the situation grew more tense

Answers	WT
1 - C	2
2 - B	2
3 - D	2
4 - D	3
5 - B	3
6 - D	3
7 - A	2
8 - A	2
9 - C	2
10 - B	3
11 - B	3
12 - D	3

Difficulty Level

1 - 2
2 - 3
3 - 3
4 - 3
5 - 5
6 - 4
7 - 3
8 - 3
9 - 2
10 - 2
11 - 3
12 - 4

8. Which of the following is NOT a characteristic of Mrs. Sappleton in this story?

   (A) compassionate concern for the problems of others
   (B) a tendency to worry a great deal about her family
   (C) dedicated homemaker
   (D) excitability

9. Which of the following people was NOT surprised by anything that occurred in this story?

   (A) Framton
   (B) Mrs. Sappleton
   (C) Vera
   (D) all of the above

10. The writer describes Framton's departure by creating an image of someone

   (A) furiously pedalling his bicycle down the drive and along the road.
   (B) fleeing from a battle scene, observing little and not stopping to plan an escape route.
   (C) gathering his possessions in a panic, watching over his shoulder for ghosts as he rushes down the drive.
   (D) carefully, but quickly, deciding which is the fastest way to escape from the house.

11. Based on the information given in the story, what is the most likely outcome for Framton?

   (A) After reflecting on the event, Framton returns to the Sappleton's home the next day to apologize for his abrupt departure.
   (B) His illness grows worse and he returns to the city to see his doctor.
   (C) He calls on Vera to lecture her on being rude to strangers.
   (D) He goes back to his sister's list and makes arrangements to visit the next family.

12. "Romance at short notice was her specialty." What is the meaning of the writer's final comment on the niece?

(A) She often fell in love at first sight.
(B) She tended to look at life from a sentimental and romantic point of view.
(C) She earned her living as a writer of stories of romance.
(D) She could make up exaggerated tales quickly and without effort.

FORGOTTEN IN TRANQUILLITY

The first school I went to was kept by a Miss Monday. It was round the corner from where I lived, and in a semi-detached suburban house like ours. This type of school has, I imagine, now ceased to exist. There were about a dozen pupils, and we used slates to practise making letters and figures. Of Miss Monday herself I have only the vaguest memory. As I dimly recall her, she was plump and grey and kindly, with a billowing skirt and blouse, beneath which there was a whalebone structure to hold her in shape. She had a sister living with her. They were, presumably, two maiden ladies with some education and scanty means, which they augmented by the minute fees the school brought them. The establishment had a faint aura of respectability, and represented a slightly superior alternative to the infants' department of the local elementary school. From my parents' point of view, the convenience was its nearness. There was only one road to cross from our house to hers, and that a cul-de-sac.

This was in 1910. We were living in Sanderstead, a village which was in process of being absorbed in the rapidly growing dormitory suburb of Croydon. It still, however, had a few relics of its former village status, such as an ancient horse-trough, and one or two old-style country houses. Against the occupants of these my father constantly fulminated, keeping a watchful and suspicious eye on rights-of-way through their grounds to ensure that they were kept open. I was proud to be allowed to accompany him on one of his nocturnal expeditions to overturn what he considered to be an impermissible "Trespassers Will Be Prosecuted" notice.

From Sanderstead we moved into Croydon, to a rather larger, detached house, which had been built in accordance with my father's specifications. It had one large room, running from the front to the back, whose most striking piece of furniture was an enormous inappropriate cosy corner which once, I should suppose, graced some ancient pub parlour. It looked, I dare say, infinitely silly in our twentieth-centry living-room, but was very characteristic of my father, and therefore to me, dear. I often sat in it. During the move I was sent away to the country for a year because of threatened tuberculosis. I stayed in a village near Stroud with family friends - a mother and a, then, unmarried daughter, from whom I received occasional instruction, and who caned me once or twice for "answering back". This offence, I may add, dogged me through my schooldays and, indeed, subsequently. I cannot recall then, or on any other occasions, feeling resentment at being physically chastised. Thus the indignation which infused a short leader I wrote on the subject years later in the Manchester Guardian was decidedly synthetic. As I was a new-comer, before starting to write I put my head in through the door of a colleague's room to get the "line" on corporal punishment. Without looking up from his typewriter, he said: "The same as capital, only more so."

During this semi-invalid year, my education, at best, but limped along. Only in one direction did it make a great leap forward. Near where I was living there was a Tolstoyan colony, in whose foundation my father had been vaguely concerned, and to which I was taken on periodical visits. Among other enlightened practices, such as holding all property in common and eschewing the use of money, the colonists were in the habit of bathing in the nude in a stream which ran conveniently through their land. This interesting spectacle provided me with biological instruction by the direct method. I was spared the tedium of pollen and stamens, and went straight to the heart of the matter, gazing curiously at the unclothed bodies of the matrons of the colony and with rapture at their slimmer, more shapely daughters.

When I returned to my family I was sent to a co-educational, or, in the then jargon, "mixed" State elementary school. This was housed in one of those solid, ungainly edifices which successive Education Acts spread over the country. There was an asphalt playground into which we charged at playtime setting up a curious animal din, still to be heard whenever the inmates of State primary schools are briefly released for recreation. The classrooms were divided by wooden partitions, which could be opened to provide an assembly hall. Here we gathered in the morning after the roll-call had been carefully recorded in a register - a red stroke for those present and a black nought for the absent. Attendance, in those days, was one of the staff's chief preoccupations. On it was based the amount of money made available for running the school. Those of us who failed to turn up impoverished the education of all. We began with a hymn and a prayer. Any irregularities in pronouncing the aspirates were corrected by the headmaster while the prayer was in progress. He might make us repeat "Our Father which art in heaven" as many as three or four times before he was satisfied with our diction. For the hymn he used a tuning-fork to get us off on the right note. One of the female teachers provided piano accompaniment.

With our morning devotions over, the partitions were closed, and we began our studies. Classes were fifty or sixty strong, but usually included some who withdrew themselves from the proceedings and remained in a condition of blessed and total illiteracy. I learnt to read and write and add without any difficulty, and developed a faculty which has often subsequently held me in good stead, particularly in the army, and at press conferences, for seeming to be eagerly engaged when actually my thoughts and attentions were elsewhere. The only teacher I remember was a Miss Helen Corke - a short, eager woman in a gathered smock. I was interested to discover, later, that she was an intimate of D.H. Lawrence, at that time also an elementary school teacher in Croydon, at the Davidson Road School. She makes a somewhat lurid appearance in one of his novels - I think The Trespasser - and, in a small volume, has added her gentle and moderate testimony to the numerous other accounts of him which Lawrence's associates have provided. The picture of Miss Corke, after grappling with us, her turbulent and unsatisfactory charges, laying aside her gathered smock and proceeding to grapple with Lawrence's turbulent and unsatisfactory Dark Unconscious is surprising and rather comical. Only on Fridays were there afternoon devotions. Then, the partitions were again drawn back and we assembled to sing "Now the day is over". The strains of this otherwise banal hymn have still a magical quality for me. They signified release for two whole days.

At the age of twelve I gained a scholarship to the local Borough Secondary School. The examination for this included an interview with the local Inspector of Schools, a portentous Scotsman with a mop of white hair whom I held in great awe. My enemies, to my indignation, hinted that my success in the scholarship examination was due to the Inspector's desire to ingratiate himself with my father, who was an active and vociferous Labour councillor and member of the

Education Committee. I hope their malignant suggestion was baseless, but honesty compels me to admit that this was the only examination in which I ever achieved any success.

The Borough Secondary School was temporarily housed in a Polytechnic building. We used it during the day, but its true purpose was for evening classes. Later, our school was transferred to a building of its own. Its organization was vaguely derived from that of public schools. There were four "houses" - Alpha, Beta, Gamma and Delta - which, in practice, had little more than a nominal existence, as well as prefects, colours and other trappings reminiscent of Tom Brown's Schooldays, not to mention the Magnet and the Gem. We had a Latin motto, "Ludum Ludite", or "Play the game," invented, I suppose, by one of the masters.

Such schools as these, paid for by the State and ardently promoted by Socialists like my father, limped along after the older-established grammar and public schools, cordially despised by them, but aiming at turning out a similar product. During a brief period of respectability when first I was editor of Punch, I was asked to address my old school on its annual speech day. I found that the process had been carried much further. Its name had been changed to "Grammar" instead of "Secondary" school. There was even a school song, sturdily intoned. Waterloo may have been won on the playing fields of Eton, but the class war was assuredly lost on the playgrounds and in the classrooms of State Secondary Schools. Social reform provides the safest, strongest, surest foundation of the status quo. The old Morning Post, which long ago disappeared, romantically tried to defend privilege; The Guardian and The Times continue to devote their energies to the more profitable task of adjusting its camouflage to suit changes in the social climate.

These were the years of the 1914-18 war. Most of the staff had been called up and were away, fighting and dying in Flanders mud. Their replacements were a curious collection of oddities - among others, an Indian with an imperfect command of English who instructed us in chemistry, a lady with a shrill, genteel voice for whom we wrote compositions, an elderly mathematics master with rather obviously dyed hair and a frenzied moustache who desperately flung chalk at us when, as frequently happened, we failed to get his point. I can remember them all, in their tattered gowns - this one genial, that one erudite, and this other seemingly malignant as he sat, dark and glowering, while one stumbled over French irregular verbs.

I rode to and from school on my bicycle. The very air was full of the hysteria of war. Recruits were marched off to the railway station behind military bands. There were old boys who appeared resplendent in their uniforms. We ourselves had a school cadet corps which we were compelled to join. I attained the rank of C.S.M., a success which should have warned me of pitfalls to come. The headmaster was in charge of the corps with the rank of major, and shambled along at the head of us when we had occasion to march through the streets, his uniform, as even my ignorant eye could detect, in strange disarray.

When, later, at Cambridge and elsewhere, I got to know the products of public schools, the thing that struck me about them was their passionate entanglement in their schooldays. At first I rather envied them this, and wished that I, too, had memories of famous cricket matches, a private, exclusive slang, and all the other outward and visible manifestations of belonging to an inward and invisible elite, self-contained and economically and socially advantageous. On further consideration, however, I changed my attitude. It seemed to me that the great advantage of the sort of education I had was precisely that it made practically no mark upon those subjected to it. Scholastic and other deficiencies were more than compensated for by the fact that one's first vivid impressions of life were provided, not by a closed and essentially homosexual community of schoolboys under the direction of masters who had themselves been through the same process, but by men and women actually living and earning their livings. How much I preferred the ribald, noisy, dangerous world to any walled garden, however elegantly arranged and full of summer fragrance! No one ever seems to forget Eton. I easily forgot my Borough Secondary School.

In our spare time we roamed the Croydon streets, gazed wistfully at dazzling girls playing tennis in public recreation grounds and otherwise disporting themselves, and hoped that the war would stretch on until we, too, could participate in its glories and adventures. I even, on one occasion, went so far as to present myself at a recuiting office, tremulously insisting that I was in my nineteenth year. The N.C.O.

in charge was sympathetic, but sceptical. He told me to return with a birth certificate.

Games were voluntary. I have practically never played football or cricket, for which I am profoundly thankful. Even to watch these games is for me an anguish of boredom. The first conversational exchange I had at a Punch lunch occurred when one of the staff asked me whether I was interested in cricket. I replied briefly: "No." This total absence of a games mystique eliminated hero-worship. There was no Steerforth in my life. My days have not been haunted by any lingering adoration of some god-like athlete, compared with which adult fleshly love seems coarse and demeaning. Plato did not arise in those days at Borough Secondary Schools. Our adolescent sensuality was directed exclusively towards girls, whose persons, as we grew older, we ventured to explore, in scented cinema darkness, or beside blackberry bushes under the August sun. I had never even heard of homosexuality until I went to Cambridge. The idea of embracing, or being embraced by, persons of one's own sex when females were available seemed to me highly bizarre.

School, to us, was a place to get away from as soon as possible and for as long as possible. Everything exciting, mysterious, adventurous happened outside its confines, not within them. We were poorly taught, admittedly, and lacked utterly the team spirit. Our South London Cockney grated sharply on the ear. No group photographs of us were taken. We had no blazers or gilded caps. We were urchins of the suburbs. Looking back, I feel grateful that it should have been so. On the whole, the more boring and flat education is, the better. Glamorising it constitutes a kind of brain-washing. It fixes the victim neatly into ways of behaviour and of thought from which escape is difficult, and seems a kind of treason. When I embarked upon the arduous, but infinitely exhilarating, puruit of the meaning of things, it was from the bottom of a stony hillside, with no golden memories of lost innocence about my head, no nostalgia for a banished schooldays world about my heart.

From "Forgotten in Tranquillity" by
Malcolm Muggeridge in TREAD SOFTLY
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BIO 700

FORGOTTEN IN TRANQUILLITY

Grade 10 also 9

Time 45 minutes

Objectives

1 - 4.3.3
2 - 4.2.4
3 - 4.2.4
4 - 1.5
5 - 1.4
6 - 1.4
- 1.5
7 - 1.6
8 - 1.5
9 - 1.5
10 - 1.2
- 4.2.6
11 - 1.5
12 - 1.5
- 1.6
13 - 6.2
- 6.7
14 - 6.2
- 6.7
15 - 1.2
- 6.7
16 - 6.2
- 4.2.6
17 - 4.1.2
18 - 4.1.2
19 - 1.2
20 - 4.2.6
21 - 1.4
22 - 6.2
23 - 6.2

1. What is the meaning of the word "aura"? (line 14)

   (A) suspicion
   (B) hint
   (C) blessing
   (D) insinuation

2. Why was the author sent away to school?

   (A) He was seriously ill.
   (B) His father was dissatisfied with the local school.
   (C) The family moved and could not continue at the local school.
   (D) The family was frightened he might be coming down with tuberculosis.

3. Why did the author write an editorial against rather than for corporal punishment (the use of physical force)?

   (A) He was angry about being caned when he was young.
   (B) He believed use of force against young people was wrong.
   (C) He wrote what he thought he was supposed to write.
   (D) He didn't want to offend his colleague.

4. What best characterizes the author's use of the word "enlightened"? (line 64)

   (A) amusement
   (B) surprise
   (C) pleasure
   (D) irony

What picture does the author convey of the State elementary school he attended?

(A) It was rather boring.
(B) It was like a prison.
(C) It was hateful.
(D) It was rather pleasant.

What was the headmaster's attitude to the religious development of the pupils in the State elementary school?

(A) He understood well how to develop religious feeling.
(B) He was a hypocrite, pretending to be interested in religion.
(C) He had little interest in religion.
(D) He was more interested in religious form than religious spirit.

How did the author come to win a scholarship to the Borough Secondary School?

(A) He was a fairly literate and intelligent pupil.
(B) The inspector wanted to please his father.
(C) He was unusually good at pretending to pay close attention.
(D) It was probably a combination of factors.

Why does the author suppose that the Latin motto "Ludum Ludite" (line 154) was invented by one of the teachers?

(A) The pupils would be unlikely to know enough Latin.
(B) A motto suggesting pupils should play only according to the rules would appeal to teachers.
(C) A Latin motto would appear impressive to the pupils.
(D) It was not a motto the author had met elsewhere.

Pool Objectives

1 - COMP 2
2 - EFF 1
3 - EFF 2
4 - INF 3
5 - INF 4
6 - INF 4
7 - EFF 3
8 - INF 3
9 - INF 3
10 - COMP 3
11 - INF 2
12 - INF 3
13 - LIT 4
14 - LIT 4
15 - COMP 4
16 - LIT 4
17 - LIT 2
18 - LIT 2
19 - COMP 3
20 - COMP 4
21 - INF 4
22 - LIT 2
23 - LIT 2

9. The writer says the Borough Secondary School imitated England's Public Schools (which are in fact private fee-paying schools). Why would "Socialists like my father" support schools aimed at "turning out a similar product" to the products of the fee-paying schools? (lines 157 and 160)

(A) They wanted to give ordinary children the same chance as rich children.
(B) They were strong supporters of the private schools.
(C) They admired the private schools and their successes.
(D) Socialism meant the support of special inferior schools for the poor.

10. "...the process had been carried much further." (lines 163 and 164) What process?

(A) the process of competing with other schools
(B) the process of becoming imitation private schools
(C) the process of becoming inferior elementary schools
(D) the process of becoming dull and monotonous

11. Which of the following describes the writer's view of the best way to maintain the status quo (i.e. maintain the social structure as it is)?

(A) Encourage gradual reform that appears to bring about change.
(B) Don't allow anything to change at all.
(C) Try to make maximum changes, knowing they will be defeated.
(D) Pretend not to want to change, but bring in change under camouflage.

Answers	WT
1 - B	3
2 - D	4
3 - C	3
4 - D	3
5 - B	3
6 - D	3
7 - D	2
8 - B	3
9 - A	2
10 - B	2
11 - A	2
12 - A	3
13 - D	3
14 - D	3
15 - A	3
16 - D	2
17 - D	1
18 - A or B	1
19 - A or B	1
20 - C or D	1
21 - B	1
22 - A or B	1
23 - C or D	1

"I attained the rank of C.S.M., a success which should have warned me of pitfalls to come." (lines 195 to 197) What would the pitfalls likely be (as a result of becoming a Company Sergeant Major)?

(A) He might later receive promotion in the real army?
(B) He might later fail to get promotion in the real army.
(C) He might not adjust well to civilian life.
(D) He might meet all kinds of problems in his later life.

Why is the garden "walled"? (line 223)

(A) Most public (i.e. private) schools have walls around them.
(B) The walls protect the flowers and shrubs from wind and cold.
(C) The walls indicate the garden is a formal one.
(D) The walls keep the real world outside.

Who might "Steerforth" be? (line 244)

(A) a philosopher with different ideas on education from those of Plato
(B) a person who detested sports and refused to play cricket
(C) a person who lived for cricket and other sports
(D) a sports hero worshipped by younger boys

Difficulty Level

1 - 3
2 - 4
3 - 2
4 - 1*
5 - 3
6 - 4
7 - 2
8 - 3
9 - 3
10 - 3
11 - 2
12 - 2
13 - 3
14 - 3
15 - 4
16 - 2
17 - 3
18 - 2,2
19 - 1,2
20 - 2,1
21 - 2
22 - 2,2
23 - 1,2

15. Why is the author "grateful" (line 264) that school was unexciting?

(A) If school is more successful, it molds young people to a particular way of thinking.
(B) The author is being ironical, and in fact is suggesting the opposite of what he is saying in the last paragraph.
(C) He would not have wanted to go to a private school.
(D) Life is much easier later if you have had a poor education.

16. Which is the best explanation of the metaphor of the "stony hillside"? (lines 271 and 272)

(A) The stony hillside stands for the poor schools the author had to go through.
(B) The stony hillside refers to "the memories of lost innocence".
(C) The author had no friends or colleagues to help him through his difficulties.
(D) A poor education does not give you illusions about the ease of finding the meaning of things.

The following instructions apply to questions 17 through 23. Each question has a pair of words, one of which represents a quality present in the passage you have just read. For each question choose A, B, C, or D where:

A means the passage has the quality of the word in column 1;

B means the passage has a little of that quality;

D means the passage has the quality of the word in column 2;

C means the passage has a little of that quality.

For example: If "written about England" were in column 1 and "written about Canada" were in column 2, you would choose the answer A because the passage is very clearly set in England.

Now choose A, B, C, or D for the following questions.

	COLUMN 1			COLUMN 2
	VERY MUCH	SLIGHTLY	SLIGHTLY	VERY MUCH
17.	fictional			autobiographical
	A	B	C	D
18.	literary			informal
	A	B	C	D
19.	humorous			serious
	A	B	C	D
20.	reverent			irreverent
	A	B	C	D
21.	elitist			eqalitarian
	A	B	C	D
22.	reflective			argumentative
	A	B	C	D
23.	decriptive			ironical
	A	B	C	D

THE WILLOWDALE STORY

Part 1

Willowdale Secondary School is a large school (1800 students, 91 teachers) on the outskirts of Hamilton, Ontario. In many ways, it is a fine school, well respected in the neighbourhood. It is surrounded by trees and playing fields, has a swimming pool jointly owned by the municipality and the school board and it gives a wide variety of courses, both academic and in the vocational trades. The building is modern and bright, although the interminable, not so well lit hallways and locker areas do give it an institutional appearance. The building is well maintained, and does not show too many scars from its fourteen years of life.

The school serves a fairly mixed group of students. Many come from the affluent, middle class suburbs that have sprung up all around the old city core of Hamilton. Another large group comes from the mainly blue collar, industrial north and east end of the city. Many students come from homes of first or second generation immigrants where Italian, Spanish, Portuguese, or one of several eastern European languages is normally spoken at home. There is an increasing, though still small, number of black students, mainly immigrants from Jamaica and Trinidad. In general, however, English is the language spoken in school and there are comparatively few problems based on ethnic background, even though nearly all students in vocational program (with the exception of business education) come from the blue collar neighbourhoods, while most of the five year students, particularly those in grade thirteen, are from the white collar suburbs. The different groups form their own patterns of friendship, and usually live and let live. Some of the students, particularly the more recent European immigrants, say there have been more fights and disturbances since the black students increased their numbers. Other say those comments are just plain race prejudice, and that everyone notices when a black kid gets in a fight, but would not even think of it if he was white.

Socially, the school population tends to be divided into a number of different groups, some would say cliques. The students enter the school from several senior public schools in grade nine. The "niners" are at the bottom of the status ladder. They tend not to mix with the other students very much. The initiation ceremonies have been toned down on orders from the school board since an incident a few years ago when an epileptic went into a dangerous fit after she had been made to stand on one leg on a cafeteria table, blindfolded, and sing a nursery rhyme. Even so, the "niners" still have a week when they must carry books when requested, wait on tables in the cafeteria, and generally get identified as the new, young and innocent.

By the end of grade nine, most of the students are beginning to coalesce into groupings of various strengths, size, and formality, in which they will often remain until they either pass into grade thirteen or leave school altogether. The groups usually straddle grade levels, although, at any one time, students from one grade tend to form the dominant core of any particular group. Grade thirteen students stand apart, their only link with the other grades being the handful of students who are finishing school in four years and who thus should really only be in grade twelve.

One large, and not very cohesive, group consists of the students, mainly boys, who are taking trades courses. These boys usually have jobs outside school. They come to school, take courses, eat their lunch with friends, and go to work. If there is a silent majority in Willowdale, they would form its base. They are mainly eastern European in origin - Poles, Ukrainians - with a fair sprinkling of Italian Canadians and a few whose Scottish ancestors came to Hamilton to work in the steel mills over fifty years ago.

Another group, with very high status in the school, is the athletic set. The football team and its attendant cheerleaders, mainly in twelfth grade, are the dominant members but there are many others who gain entry through excellence in hockey, basketball, track, even swimming or skiing. This group contains a fair number of girls whose union card is a steady relationship with one of the dominant males. They are usually attractive, perhaps flirtatious, but not unduly addicted to serious study. Car ownership is high in this group. That notwithstanding, membership in the "jock club" (as it is known to non-members) is one way in which students of all backgrounds can achieve high status in the school.

Although a majority of members tends to come from the suburbs, there are fully accepted members from all social and ethnic groups in the school. The "jock club" has a large number of associate members. These are camp followers, whose athletic prowess is insufficient to sustain full membership, but who gain limited acceptance by unquestioning loyalty, by being spares for important teams, or by helping with the organization or refereeing of sports.

Interestingly, there are hardly any common members in the "jock club" and the "macho club". Membership in the "macho club" is easily identified. One merely has to watch the radiators by the main student entrance, which would appear to be in danger of imminent collapse if the support of the elegantly tailored behinds of the macho members was removed. The vocational and athletic groups are certainly male dominated, but the "macho club" is distinct in having a designated (and inferior) status for girls. It is perhaps most like a business men's Rotary Club, where all the members are males, and the wives attain recognition vicariously through their mates. "Macho club" members are distinctive in their expensive, tailored appearance, in their "tough guy" (or "tough chick") manner and in their failure to become heavily involved in any other school pursuits, such as academic work or extra-curricular activities. Perhaps surprisingly, "macho club" members do not pose great problems to the school administration. While they are less than vigorous in their pursuit of officially approved goals of a healthy mind and a healthy body, while their attendance is less than perfect, they are rarely implicated in problems related to fights, drugs, or alcohol, at least in school. Their territory is respected by staff and students alike, and they pose no overt challenge to the authority of the school administration. Southern Europeans form the core of the "macho club" and ethnicity is an important criterion for membership, although that qualification is relaxed somewhat in the case of "chicks".

The school's outdoor club, an official extra-curricular organization, forms the focus for the jogging and hiking set. Without exception, members come from solid, respectable middle class homes. They, rather than the "jock club", run the school's elaborate, intramural programme and it is they who are most often called upon - to raise money for victims of an earthquake, to run the awards ceremony, to help on parents' night. They are the good sports of the school - highly approved by the school staff, and by the principal, whose background is in physical education and guidance. About two-thirds of the members are girls.

Yet another grouping is focussed on the school's artistic life - particularly the school's choirs and bands and theatre arts classes. This is the most open and least socially divisive group in the school. Although suburban students from English speaking backgrounds may predominate, all ethnic and social groups are well represented. The highest status member of the group this year happens to be black, a star trumpet player in the stage band, and son of a research physicist in steel from Gary, Indiana, spending three years in Hamilton examining its steel production technology. Competence rather than background determines status. If any ethnic group is over represented, it is the Ukrainians who form the core of the school small string orchestra.

The last group is much less cohesive. It is formed around the United Nations Club and the students' council. Most of the people in this group are fairly good students, and there are many more girls than boys. The higher status members of the group, most of the officers in the club and the council, are boys. This group really can't be called a clique - people seem to drift in and out from year to year.

There remain two assortments that scarcely earn the title of group. The groups described so far have certain characteristics in common: membership is fairly stable; there is clear recognition of who is in and who is out; membership forms a basis for choice of boyfriend and girlfriend; and there are clear status differences within the group. The academically talented students fail to meet those criteria. Many of them tend to be loners, or isolates, to use the sociological jargon. Some are on the periphery of other groups, some even manage to move in and out occasionally. The friends of the academically talented do tend to be other academically talented students - but there is little or no group coherence. Close friendships are formed among two or three individuals rather than small groups.

The other assortment is the criminal element. The word criminal is not meant to imply they are all breaking the law - but they do all break school rules fairly regularly. Few attend school for more than three or four consecutive days, and attendance at class is even more sporadic. They are involved in vandalism, fights, drugs, alcohol problems, and so on. One might imagine these people would come from the poorer part of the area served by the school, but one would be wrong. Certainly the blue collar neighbourhood is well represented but students from all areas fit into this category. They do, nevertheless, have a number of things in common. Although there are fewer than one hundred of them (about 5% of the school population), most of them boys, they cause 90% of the problems for the school administration. They do not belong to any group in the school, and do not form a group themselves. Many of them have few friends and those that do have friends usually have them outside the school. A few are associated with some of the street gangs of east end Hamilton. They all do badly in their school work, although some of them are quite intelligent. Some of those from middle class homes did extremely well in elementary school and then took up drugs or alcohol. Although very few have steady jobs outside school, most seem to have money in their pockets. Some are given money at home, some do casual jobs, and a few make money from various kinds of enterprises that would certainly not be approved by the local police and still less by the school administration. Nearly all come from difficult home backgrounds - parents recently separated, living in foster homes, parents influenced by alcohol, disease, prolonged unemployment or severe emotional problems. This "criminal" element comes from rich homes and poor, but comparatively few come from the newer European immigrants. Most are in fact native born Canadians.

Grade thirteen is socially separate from the rest of the school. Even accelerated students who are completing the five years of secondary school in four fail to gain complete acceptance from the true grade thirteen class.

Only about one-fifth of those who begin in grade nine remain in grade thirteen - three home room classes compared with fourteen. The academically talented remain, together with strong representations from the artistic, student council-U.N. club, outdoors, and (to a lesser extent) athletic groups. The old groupings fall away in grade thirteen and the students are divided into two friendly but separate cliques: the academic high-life set and the sporting, partying set. The divisions here tend to be on social lines more than anything else. The first groups tends to be of higher social class, centred on the affluent suburbs. Their interests are in drama, books, politics, and they plan to go to Queen's, Toronto or Western. The second group tends to be much less affluent, more interested in sports and plans to go to university, if at all, locally in Hamilton or perhaps to Waterloo, for those with special aptitude in mathematics or science.

As for the teachers, they are much more easily categorized. A few were transferred in from other schools when Willowdale first opened but most have been hired over the last fifteen years as beginning teachers. Thus there are only a few teachers over forty-five years of age, and very few under thirty. They are predominantly: middle class, Ontario born, married with young families, Christian but not vehemently so, and are of British or West European extraction. About half are men, half are women. There are a few teachers considered eccentric by the other teachers and by the students - an unmarried couple, British immigrants, in the art department who break all the rules, giving all the students A's, dismissing class early, swearing in front of the students, and generally creating headaches for the administration; a couple of extremely friendly male history teachers whom the students, and many teachers, believe to be homosexual, and an elderly shop teacher who retires to the office for alcoholic refreshment at increasingly frequent intervals. There are three Jewish teachers, and the students know they are Jewish as they are absent on all the Jewish holidays. There are no Jews in the student body.

Year by year, an increasing proportion of the teachers lives in the area served by the school so that at present nearly half the teachers actually live in the school's own catchment area. However, the school has few links with the community and the teachers leave the school entirely behind once they go home. Most of the teachers like the school and have no great wish to be transferred. However, declining enrollment has reduced the chances of promotion and many of the teachers worry that their life juices are slowly ebbing.

The principal, Harold Stebbins, is forty-five years of age. He began work as a physical education teacher in the Hamilton system, became head of guidance then vice-principal in a school in neighbouring Burlington, and came to Willowdale as principal seven years ago. He likes to think he runs a "tight-ship". He is proud that the staff morale seems high and that most teachers like the school. He is happy that the community seems reasonably pleased with the school. He likes to talk about the wide variety of courses and extra-curricular programs offered by his school. He is annoyed that he and his three vice-principals have to spend so much of their time with the 5% of the school population he describes as the "trouble makers". Mrs. Wilson, one the three vice-principles, is responsible for girls' discipline, the cafeteria, girls' athletics, the student council and three of the school's academic departments. The other two vice-principals, both male, share the other major responsibilities: boys' discipline, scheduling, the other departments, maintenance of the building, supply teachers, and extra-curricular activities. Mr. Stebbins likes to keep himself free from as many as possible of the day-to-day chores so that he can spend time around the school, talking to teachers and students. He is also on several board committees and spends a considerable amount of time away from school altogether.

Willowdale is fairly typical of large secondary schools in Southern Ontario. Its academic record is not outstanding. It is neither loved nor hated by most of its members. It is considered a good school by the community. The principal is not well known to most of the students but he is considered a good administrator by the school board and there is a chance he will be appointed to the position of superintendent in the next few years. Although he is not consumed by ambition, Harold Stebbins does not want to spend the rest of his working life as principal of Willowdale. He knows that, if he is to appeal to the school board administration, he must appear to be progressive but not too progressive. He must appear to be innovative, but not do anything that will cause complaints to be made to school trustees. He must maintain high morale among staff, but not be ruled by them. He must be popular with students, but not permissive. He must ensure that vandalism in the school does not get out of hand but at the same time must not take strong action against it that could cause strong reaction.

SOC 701

THE WILLOWDALE STORY

Part I

1. "The building is ...years of life." (lines 11 to 13) What is the implication of the figurative language used in this sentence?

   (A) The school community has looked after the building rather well.
   (B) The students like the building so much they did not damage it.
   (C) The building has been built so as to resist vandalism.
   (D) Conflict between students and school buildings is anticipated.

2. Relationships among the different groups of students in the school are

   (A) reasonably good.
   (B) rather poor.
   (C) rapidly deteriorating.
   (D) close and friendly.

3. Most of the student groups in the school are

   (A) dominated by students from the upper social class.
   (B) dominated by males.
   (C) dependent on key teachers.
   (D) formed against the teachers.

4. According to the writer, the principal function of the "initiation ceremonies" (line 46) is

   (A) to frighten the "niners".
   (B) to introduce the "niners" to the ways of the school.
   (C) to establish the status of the "niners."
   (D) to help the "niners" get to know other students in the school.

Grade 10 also 9

Time 35 minutes

Objectives

1 - 6.2
2 - 1.2
3 - 1.2
4 - 1.5
   - 1.6
5 - 1.6
   - 4.2.2
6 - 6.2
7 - 1.5
8 - 1.1
9 - 4.2.4
10 - 1.5
11 - 1.5
   - 6.7
12 - 1.10
   - 6.1

Pool Ojectives

1 - LIT 1
2 - COMP 2
3 - COMP 2
4 - INF 3
5 - INF 4
6 - LIT 2
7 - INF 4
8 - COMP 1
9 - EFF 2
10 - INF 4
11 - INF 4
12 - INF 4

5. What does the writer imply by the use of the term "silent majority"? (line 70)

   (A) This large group does not assert itself in the school life.
   (B) Most of the students in the school fall into the trades group.
   (C) The trades group does not mix with the other groups.
   (D) These students have a language problem.

6. What is the tone conveyed by the following descriptions?

   "girls whose union card is a steady relationship" (lines 82 and 83)
   "not unduly addicted to serious study" (lines 84 and 85)
   "camp followers...gain limited acceptance...by being spares" (lines 93 to 96)
   "less than vigorous in their pursuit...of a healthy mind and a healthy body" (lines 117 to 119)

   (A) malice
   (B) irony
   (C) moralization
   (D) humor

7. What is the implication of the sentence beginning, "Their territory..."? (lines 122 to 124)?

   (A) The other students don't take over the "macho club's" territory.
   (B) The administration ignores it even when they see "macho club" members breaking school rules.
   (C) The norms and values of the "macho club" are not shared by others in the school.
   (D) The teachers strongly dislike the "macho club" members.

Answers	WT
1 - D	2
2 - A	5
3 - B	5
4 - C	3
5 - A	5
6 - B	3
7 - C	3
8 - D	2
9 - C	5
10 - A	3
11 - B	2
12 - D	2

Difficulty Level

1 - 1*
2 - 3
3 - 3
4 - 3
5 - 4
6 - 2*
7 - 2
8 - 2
9 - 3
10 - 3
11 - 1
12 - 1*

8. Which of the following groups is most like the student body as a whole?

(A) the group of vocational students
(B) the "macho club"
(C) the outdoor club
(D) the artistic group

9. What does the writer suggest may be the cause of the criminal element's problems? (paragraph beginning with line 180)

(A) poor attendance at school and class
(B) involvement in drugs and alcohol
(C) problems at home
(D) difficulties in adjusting to Canada

10. What, according to the writer, is a significant difference between the teachers and the students?

(A) The teachers come from a much narrower social band than do the students.
(B) The teachers are much more likely to be Christians.
(C) The teachers are nearly all much older than even the senior students.
(D) There is a criminal element among the students, but not among the teachers.

11. In the concluding paragraph the writer implies there may be problems in the kind of principal a school like Willowdale is likely to have. Which of the following is the best statement of the implication?

(A) Most principals don't want to stay in a secondary school.
(B) The principal will not risk making major changes.
(C) The principal must maintain the approval of the teachers and the students.
(D) The principal must keep the name of the school away from the school trustees.

12. From reading the passage and from your own knowledge of Ontario secondary schools, which of the following comments would be most reasonable?

(A) This school is quite unusual as students don't usually form social groups in schools.
(B) Home background does not have anything to do with friendship in school.
(C) The social groupings in secondary schools are based almost entirely on ethnic background.
(D) The writer has selected the means of categorizing the students and has therefore oversimplified the groups' characteristics.

THE WILLOWDALE STORY

Part II

Elections for the Willowdale student council are held in mid-September each year. They usually do not arouse much interest. For one reason, students are taken up with their new classes and new teachers at this particular time. For another, candidates for office come from a fairly small group of the school population. It should be noted that there is no pressure to dissuade other students from running. It would just never occur to a member of the "criminal" element or the "macho" group, or even the athletic set to run for office. It's not their bag. There is no rule in Willowdale that a student has to be making good grades to run for president; nevertheless, the president usually has an average in the sixties or the seventies. The academically talented feel they cannot spare the time - and, in any case, do not have a network of friends and supporters.

In September 1978, there was more than the usual resentment in the school about school rules. When students arrived back in September, they found that the principal, Mr. Stebbins, had moved the smoking area from the side of the school, visible from the main road in front of the school, to a remote section behind the school. There had been some shelter at the side of school, but the new smoking area was entirely exposed and quite inaccessible. The student council, in the previous March, had passed a motion recommending that the smoking area be abolished altogether. There were very few smokers on the student council, although about one-third of the total population of the school smoked on a regular basis. Mr. Stebbins had taken no action on the student council resolution. He said to Mrs. Wilson, the vice-principal with the responsibility of the student council, that closing the smoking area would only lead to increased smoking inside the school, and he had enough problems with the toilets as it was. Mrs. Wilson would have liked to have seen the smoking area abolished altogether but did not like the idea of Mr. Stebbins taking action on an administrative matter at the request of the student council.

Competition for the presidency of the student council was not usually very strong in Willowdale.

Only members of a fairly small group in the school took much interest in the proceedings. Often the two or three candidates would be quite close friends with very similar views. In 1978, the vice-president, Jim Bonham, decided to stand for president and most of the student council members from the previous year thought there would be very little competition. He was well liked, a good student and had worked hard for the council the previous year. To the school's amazement, Boyce Williams' name was also thrown into the ring. Boyce Williams is the visiting black American who was the star trumpet player in the school band. He had no previous involvement with the student council, but was well known and popular with the students, particularly with girls, somewhat less so with the teachers.

Boyce Williams ran on what he called a "democratic" platform. He put up campaign posters with declarations such as, "no rules without representation". His supporters argued that the smoking area should have never been moved without consultation with the student council, particularly as the student council had made a recommendation on the matter the previous year. They also pointed out other rules that were enforced without consultation with students - the second floor was out of bounds to students during lunch hour (except of course for those in classes there); the school's attractive courtyards were kept locked and inaccessible to students; students were not allowed in the corridors during class time without a pass from the teacher. Boyce Williams let it be known he would confront the school administration with a list of demands if he was elected president. Mr. Stebbins, the principal, made a carefully worded anouncement the following morning, which went, in part, "I am happy that there is so much excitement about the upcoming student council election. It is good to see the democratic process really working. I am confident that you will use your votes carefully and that whoever you elect will prove to be a good loyal member of Willowdale. However, I should warn you that the student council can only deal with matters within its own jurisdiction. You cannot expect it to solve every conceivable problem."

Many students considered those comments to be an improper intervention in their election. They thought that Mr. Stebbins was hinting they should vote for Bonham and were particularly annoyed by reference to the student council's "own jurisdiction", which they presumed was running dances and the pop machine in the cafeteria. That night, posters appeared around the school saying, "Boyce Williams YES, Mr. Stebbins, good Hebbins, NO."

Boyce Williams won the election by a fairly narrow majority and called an emergency meeting of the student council as soon as the classroom representatives had been named. Although there was no formal attempt made to form a "students' rights" party, more than usual interest was displayed in the selection of classroom representatives, and in a few cases there was quite furious competition. Although most classroom representatives were members of the same social group as in previous years, there were a few who explicitly supported Boyce Williams and appealed to their fellow students on a thinly veiled anti-establishment platform.

The emergency meeting of the student council was noisy and emotional. Although many members were initially reluctant to become involved in a confrontation with the school administration they were unwilling to appear to be "running dogs of the principal", the term used by Boyce Williams to describe previous student councils. By the end of the three hour meeting, the following resolutions had been passed:

i) that the smoking area be closed as requested by the previous student council and that no more changes of this kind be made without approval of the student council;

ii) that the principal meet weekly with the executive of the student council to discuss policy and administration matters;

iii) that the courtyards and second floor be open to all students immediately;

iv) that all the school rules be subject to prior approval of the student council;

v) that if satisfactory response from the principal was not forthcoming by the following Friday, a mass meeting would be called for all students at 09:00 Monday morning at which time all classes would be boycotted.

Harold Stebbins called an emergency meeting with his vice-principals the morning after the student council meeting. Stebbins had received a copy of the five resolutions and talked to Mrs. Wilson, the vice-principal who had attended the previous night's meeting.

Stebbins and the vice-principals quickly agreed that the problem was caused by Boyce Williams and a few other "rabble rousers". They considered several options to "defuse" the situation. One option they considered was to do nothing, figuring that the mass of students would probably refuse to boycott classes. Mrs. Wilson felt also that it might be good for the students to meet a firm "no".

"They have been spoiled too long. They come from affluent homes with indulgent parents. Finally someone has to tell them they can't have everything they want. Even if they do boycott classes, at most it will be a one day wonder. Their parents will see they are in class the following day." Mr. Stebbins was much more worried about a confrontation, and wondered how the Area Superintendent would view such handling of the affair. Mr. Stebbins felt that it would be best if his superiors in the Board office never heard of the affair. He suggested a compromise. They would move the smoking area back where it was before "until a permanent agreement was reached". This, he reasoned, would certainly get the smokers among the students on his side and they would hardly want to go on strike for the right to abolish the right to smoke altogether. As for the consultation "nonsense", he would go on the P.A. system the following morning and tell students that he was perfectly willing to consult with the student council, or anyone else for that matter, at any reasonable time. He had, and had always had, an "open door policy". (Mrs. Wilson laughed cynically when he said that, as she knew how much time he spent out of the school on Board committees). If there was a problem, he wanted to know about it. If the student council wanted to talk to him, then he would come and talk to the whole council, but not just to a small elite executive.

The vice-principals agreed this was probably the best plan. The following morning, there was considerable cheering in some classrooms when Mr. Stebbins announced that, taking into account the disturbance caused by the new smoking arrangements, the old smoking area would be used again. He said he was sorry he had moved so quickly and hoped the school would be able to reach a new agreement on smoking cooperatively. His other comments, particulary those on his "open door policy", were received with knowing smiles.

At a special meeting of the student council held that Friday, Boyce Williams proposed first that they proceed with the boycott as planned and second, that they move a vote of non-confidence in the principal and the administration. The vice-president, Jim Bonham, asked Boyce Williams if he had been speaking to a local radio station. Apparently, one of the announcers had referred jokingly to a coming big strike at Willowdale. Boyce Williams seems quite embarrassed by the question, but denied that he had spoken to a radio reporter. Some of the class representatives, friends of Jim Bonham, spoke up and said they did not think they should do anything that would hurt themselves or the school's reputation.

"A lot of people already think the school is going down hill, and if newspaper and radio reporters come crawling around the place, everyone will be certain that this is a real dud school."

They weren't speaking on behalf of Mr. Stebbins, but they really would look stupid if they went on strike to close down the smoking area which lots of kids used and wanted, and which didn't hurt anybody else. Both the Boyce Williams motions were lost. Boyce Williams jumped to his feet at this point and shouted, "I resign, I can't put up with this kind of chicken outfit," and walked out of the meeting.

The student council meeting fell apart at that moment.

There was no mass meeting and no class boycott on Monday morning. Jim Bonham became president of the student council. After lengthy consultation with the student council, it was agreed that the smoking area would be moved to yet another location which would not be visible from the front of the school but for which Mr. Stebbins agreed to supply a plastic roof as shelter. Attendance at the student council meetings dropped off and soon active membership consisted of the same small core of interested people who were willing to meet regularly and work for student council activities. The courtyards remained locked. Mr. Stebbins was much relieved and decided that he would apply for a position of superintendent that would be vacant.

SOC 702

THE WILLOWDALE STORY

Part II

It is assumed that students answering these questions will already have completed THE WILLOWDALE STORY, Part I.

Grade 10 also 9

Time 30 minutes

Objectives

1	1.5
2	1.2
3	4.2.4 1.5 1.6
4	4.2.4 1.10 6.7
5	4.2.4
6	4.2.4 1.7 6.7
7	1.3 1.5 1.8
8	4.2.4
9	1.5
10	1.7 6.7
11	1.6 1.4
12	1.6 1.8
13	1.6 4.2.5
14	1.6 1.8
15	6.2 6.7

1. Why do candidates for executive office in the student council "come from a fairly small group"?

    (A) Candidates tend to come from a group of students who have already formed a network.
    (B) Teachers use subtle pressure to prevent other candidates from running.
    (C) Neither students with poor marks nor students with very good marks have the time.
    (D) The students will not vote for someone who is not already experienced in the student council.

2. Seeing that the smoking area caused such a problem, why did Mr. Stebbins not abolish it altogether?

    (A) He thought it would create more supervisory problems.
    (B) He was a strong believer in minority rights.
    (C) He did not want to appear to be taking orders from the student council.
    (D) He was frightened that passers-by would see all the students smoking.

3. Why was the school amazed that Boyce Williams would run for president?

(A) He was black.
(B) He was not as well liked by staff and students as Jim Bonham was.
(C) He did not belong to the student council-U.N. club group.
(D) He was not a Canadian.

4. What is the most reasonable assessment of Mr. Stebbins' announcement over the public address system? (lines 76 to 84)

(A) He had to do everything he could to stop Williams' getting elected because he knew his election would lead to trouble.
(B) He was just making fair comment and didn't think it would have any effect on the election.
(C) He was cunningly plotting to ensure that Bonham got elected.
(D) He should have realized, whether or not he did, that his intervention would be resented.

5. Why was there, in some cases, "quite furious competition" (lines 100 and 101) for the position of student council representative?

(A) Many pupils resented Mr. Stebbins' intervention.
(B) There was an important issue in the election.
(C) Student council positions were very important in the school.
(D) The other groups resented the hold the one group had over the elected offices.

6. What is the most significant cause of "the problem" (the confrontation)? (line 138)

(A) a few "rabble rousers"
(B) Mr. Stebbins' failure to inform the student council about the change in the smoking area
(C) the school's failure to develop rules accepted by the students
(D) the inevitable conflict between teachers and administration

Pool Objectives

1 - INF 2
2 - COMP 3
3 - EFF 3
- INF 4
4 - EFF 3
- INF 5
5 - EFF 3
6 - EFF 4
7 - LOG 3
8 - EFF 3
9 - INF 2
10 - INF 5
11 - DEC 1
12 - DEC 3
13 - DEC 1
14 - DEC 4
15 - LIT 4

Answers	WT
1 - A	5
2 - A	5
3 - C	4
4 - D	3
5 - B	2
6 - C	2
7 - A	2
8 - B	2
9 - C	2
10 - C	2
11 - A	3
12 - C	5
13 - A	4
14 - D	2
15 - B	2

7. Which of the following describes the logical fallacy contained in Mrs. Wilson's argument for doing nothing? (lines 145 to 150)

(A) relying on parents, although she thinks they have indulged the students.
(B) saying all the students come from affluent homes rather than from various kinds of homes.
(C) assuming the strike will be a "one day wonder".
(D) thinking the students have been spoiled and always get everything they want.

8. Why did Mr. Stebbins' plan (lines 155 to 157) work?

(A) The students trusted him.
(B) He divided the student council.
(C) Parents would not support a strike.
(D) He gave the students what they really wanted.

9. What can reasonably be inferred about the relationship between Boyce Williams and the radio station? (lines 187 to 192)

(A) Boyce Williams had spoken to the radio reporter.
(B) Boyce Williams had not contacted the radio station.
(C) Boyce Williams knew about the contact with the radio station.
(D) Boyce Williams denied he had spoken to the radio reporter.

10. What is the best interpretation of the concluding paragraph?

(A) It was a happy ending with the solution of the major problems affecting school rules.
(B) It proved that consultation is the best way to solve problems.
(C) The school was unable to come to grips with the basic problems.
(D) A small minority always ends up doing most of the work.

Difficulty Level

1 - 3
2 - 3
3 - 3
4 - 2
5 - 2
6 - 2*
7 - 1*
8 - 1
9 - 2
10 - 1
11 - 2*
12 - 4
13 - 3
14 - 2
15 - 2

11. With the advantage of hindsight, where did Boyce Williams and his followers make their biggest mistake?

    (A) allowing smoking to become the main issue rather than the school rules in general
    (B) talking to the radio reporter, who promptly alarmed the general public
    (C) failing to bring Jim Bonham round to their side
    (D) failing to gain the support of the parents

12. What does the writer think Stebbins might best have done to produce a better outcome?

    (A) refused to permit Williams to stand for election
    (B) obeyed the student council request to abolish the smoking area in the first place
    (C) developed an honest system of consultation with the student council on all school rules
    (D) ignored the first set of motions from the student council, as suggested by Mrs. Wilson

13. From the account of the administrators' emergency meeting (beginning with line 131) which of the following is the most telling criticism of their decision-making process?

    (A) They did not consider all the possible options and their consequences.
    (B) Mrs. Wilson quickly dropped her suggestion and agreed to the principal's.
    (C) Mrs. Wilson failed to voice her thoughts about the principal's "open door" policy.
    (D) They ended up making a decision that did not really work.

14. Which of the following statements about Harold Stebbins' action is probably NOT correct?

(A) Mrs. Wilson thought his decision was acceptable although she would have liked Mr. Stebbins to have taken a stronger line.
(B) The area superintendent would have thought Mr. Stebbins handled the situation rather well.
(C) Harold Stebbins felt rather pleased he had got out of a sticky situation rather well.
(D) Most of the students were pleased the problem of school rules had been handled satisfactorily.

15. Taking into account Parts I and II of THE WILLOWDALE STORY, which of the following is the most significant theme?

(A) Students have very little say in the operation of secondary schools because most of them are apathetic.
(B) Schools are extremely complex social organizations which are not able to handle some of their important underlying problems.
(C) The social structure of the secondary school is based on age, authority, sex and social status.
(D) The problems of the secondary school can be handled fairly easily if administrators use management skills carefully.

SEXISM IN THE SECONDARY SCHOOL

The following are two different points of view on the problem of sexual discrimination in the school. Read them carefully and consider how well argued each case is. Then answer the questions.

I. THE SCHOOLS ARE SEXIST

The Canadian secondary school is an instrument to perpetuate the dominance of males. Look at any aspect of the school and you will see how young people learn that males and females not only have different roles but that the male role is nearly always the superior one, with higher status, and the female role inferior.

To begin with, look at the staffing. Nearly all secondary schools (except for girls' schools) have male principals and there are more male vice-principals than female. (And the principals' bosses, the superintendents, are also nearly all males). Teachers have lower status, and they are about fifty per cent male and fifty per cent female. However, even most of the department heads are male. Then if you look at the subjects that are taught, you will see that the important, "hard" subjects related to making a good living, are mainly taught by males - physics, chemistry, mathematics, technical drawing, electricity - while there are more females teaching the "soft" subjects that do not lead to much status or to high incomes - home economics, art, English, French, history. The same picture is repeated with the other staff. Have you ever seen a female head custodian? No, but you have seen plenty of women cleaners carrying out the head custodian's orders. The school secretaries, working for the male principal, are of course all females.

Given that structure to begin with, it is scarcely surprising that school life for students is organized strictly on sexist lines. What sex are most of the students in home economics? Now, how about grade twelve physics? And grade twelve French? Young people are sorted during their secondary years according to their future roles in society on the basis of their sex. There are two boys in the grade ten typing class this year? What a joke! The only reason they could be taking typing is that they are trying to get off with some of the girls! Mary is taking motor mechanics next year - well, she always was a bit weird! Tim is taking family studies? Well, we know what that says about him. Girls are prepared for careers as housewives, secretaries, nurses, pharmacists, and office workers. Boys are prepared for careers as electricians, motor mechanics, doctors, and scientists.

If you look at the "hidden" curriculum, in extra-curricular activities, for example, the same pattern stands out. Men are trained to be the doers, the decision makers, and women are trained to take subservient roles. Which teams have the greatest prestige? Usually, the football team, the hockey team, or the boys' basketball team. (Note that you don't have to say the boys' football team, or the boys' hockey team, that is understood). How do girls get prestige? By getting on the cheerleaders' team to support the football team. Girls are usually dominant in the drama club - after all, drama is just recreation. Girls are often quite prominent in the school bands (but of course playing flutes and clarinets more than trumpets and trombones - after all, the brass instruments dominate the wood winds) but when it comes to the stage band, the prestige band, then boys become more prominent. Girls are active in the United Nations' club, but boys are usually elected to lead the national teams for the UN conferences.

In short, secondary schools train boys to become men in a man's world, and they train girls to become women who will play supportive roles.

II. THE SCHOOLS PROVIDE EQUALITY OF OPPORTUNITY

Secondary schools are a part of the larger Canadian society. It is ridiculous to think that schools could or should force people to do things quite differently from what society and they themselves actually want. The Canadian secondary school gives all young people an equal opportunity - it is up to each individual to determine the future for himself or herself.

It is perfectly true that the patterns of life in school tend to reflect those in society at large - most of the positions of authority are held by males (although this is decreasingly true). School is oriented towards competition and achievement, just as society itself is. On the other hand, school does give males and females almost identical opportunities. Girls tend to be just as successful in school as boys, and the number of girls going on to college and university is about equal to that of boys. Although the school principal is usually, but not always, a male, the president of the student council is just as likely to be a girl as a boy, and the student council itself is just as much run by girls as boys.

There tends to be some separation along sex lines by subject - but even that is beginning to break down. Girls are almost as keen on becoming doctors and lawyers as boys, and girls are even beginning to enrol in technical courses. There aren't many boys in family studies, but after all, it is the girl who is going to have the children and she, whether you like it or not, is more likely to stay at home for a year or so to look after the new baby.

Schools are becoming increasingly egalitarian in extra-curricular activities. Except for the major contact sports, girls usually have the same opportunities to participate in intra-mural and inter-scholastic competition as boys. They do tend to be a little less interested, and therefore there are sometimes fewer girls' teams than boys', but that is hardly the fault of the school. Young people make their own choices and the school cannot help that.

Gradually, differences based on sex are disappearing from the secondary school. The differences that remain stem from individual choice. There are many teenage girls who want to become mothers and housewives, and there are not many boys who want to stay at home as husbands. The school does not have the job of persuading young people that being a housewife is bad, or being a househusband is good. The school does not force girls to take family studies, and most girls do not even enrol in that course. The school certainly does not prevent girls from taking physics, and many girls do. The school provides an opportunity - it is up to the individual to make something of it.

SEXISM IN THE SECONDARY SCHOOL

Grade 10 also 9

Time 25 minutes

Objectives

1 - 1.3
 - 1.5
2 - 1.3
 - 1.5
3 - 1.5
 - 1.6
4 - 1.6
5 - 1.4
6 - 1.4
7 - 1.6
 - 6.7
8 - 1.6
 - 6.7
9 - 1.7
10 - 1.6
 - 1.10

Pool Objectives

1 - LOG 1
2 - LOG 1
3 - LOG 2
4 - LOG 2
5 - LOG 4
6 - LOG 4
7 - LOG 5
8 - LOG 5
9 - LOG 5
10 - DEC 5

1. Which of the following questions would be the most logical challenge to the argument put forward in the first article, "The schools are sexist"?

   (A) How is it that just as many girls as boys study music?
   (B) What about biology? Girls take biology don't they?
   (C) Would a woman be strong enough to do the heavy work of a custodian?
   (D) How does a secondary school make girls and boys take different kinds of programs?

2. Which of the following questions would be the most logical challenge to the argument put forward in the second article, "The schools provide equality of opportunity"?

   (A) Why doesn't the school have equal numbers of boys and girls in all programs?
   (B) How does the school influence the different choices made by boys and girls?
   (C) Is everything that exists in society good?
   (D) Why don't girls have football teams and hockey teams?

3. In lines 35 to 40 of the first article, what kind of argument is being used to play down the fact that some boys do take typing and some girls do take technical studies?

   (A) sarcasm - by ridiculing the attitudes of the school to these minorities
   (B) logic - by showing that one or two examples prove nothing
   (C) the fact that some girls take technical studies does not prove that all technical students are girls.
   (D) the argument of authority - that the writer has the facts.

4. What is the importance, to the argument in these selections, of the boys that take "girls'" courses, and the girls that take "boys'" courses?

(A) It shows there is no difference between boys and girls in their choice of courses.
(B) It shows there is a natural tendency for girls to take feminine programs and boys to take masculine programs.
(C) It shows that the school does not actively segregate the boys from the girls.
(D) It does not have any importance because you cannot prove anything from one example.

5. What is the best summary of the argument developed by the first article?

(A) The entire organization of the secondary school is sexist, so young people are taught sexism directly and indirectly.
(B) The men in control (superintendents and other administrators) manipulate things so that male dominance is maintained in the operation of the school.
(C) Girls never have a chance because they are not allowed to take things they really want to do.
(D) The fault is not really the school's, but that of the people who manipulate our society.

6. What is the best summary of the argument developed by the second article?

(A) The school is working very hard to eliminate sexism and gets blamed for things it can't help.
(B) Schools themselves aren't sexist but individuals in schools may make sexist choices.
(C) Schools are sexist but so is our society.
(D) Sexism is a charge developed by a few people who are annoyed because they themselves have not been more successful.

Answers	WT
1 - D	4
2 - C	2
3 - A	3
4 - C	3
5 - A	3
6 - B	3
7 - D	4
8 - A	4
9 - B	2
10 - B	2

Difficulty Level

1 - 4
2 - 1
3 - 2
4 - 3
5 - 2
6 - 3
7 - 3
8 - 3
9 - 1
10 - 2

7. What is the best evaluation of the first article?

   (A) It is a typical feminist attack based on distortions and half truths selected to make the case.
   (B) It suggests that the school is the cause of all the problems about sexism in our society.
   (C) It clearly lays out the problem of sexism and shows the extent to which the school is responsible. It is obvious that the school can take major steps to improve the situation.
   (D) It illustrates typical differences between male and female roles in schools but does not show what the school can do about the problem.

8. What is the best evaluation of the second article?

   (A) It shows how the school is affected by society and by individual choices but fails to consider what influence the school itself has.
   (B) It is obviously written by a male chauvinist trying to twist things so that the school is not responsible for all the things that do happen in schools.
   (C) It shows that the sexist problem is just something made up by people who don't like the way most people in our country think and behave.
   (D) It establishes a difference between what happens and responsibility for what happens. It shows how careful you have to be about laying blame.

9. Which of the following is the best synthesis (bringing together) of the two articles? (This question is not asking you to judge the truth of the situation in secondary schools. It is asking you to put together the two different points of view in the articles in a way that is fair to both arguments.)

(A) Differences in the treatment of males and females are greatly exaggerated. Of course, there are different teams for boys and girls, and different washrooms. These differences simply reflect the different way in which males and females are made and the different interests they therefore have.

(B) There are clearly many ways in which schools discriminate on the basis of sex. Some are obvious - separate boys' and girls' basketball teams. Others are much less obvious - girls taking art and boys taking physics. However, these differences reflect similar differences in society, which are illustrated by individual choices and behaviour.

(C) Schools discriminate deliberately on the basis of sex because they are part of a sex based culture, with males in control of the dominant positions. Girls are pressured into making female choices, and boys into male choices, whatever their real interests are.

(D) There is some difference of treatment of boys and girls in school but that is not really anyone's fault. In the really important things, there is no discrimination and the situation is rapidly improving.

10. Suppose a secondary school principal has been considering the problems of sexism. The student council recommends that in future there should be no separation of teams on the basis of sex. The school should develop as many teams as possible but they would all be mixed, boys and girls. What is the best way for the principal to come to a decision on this recommendation?

(A) Ask the student council and the physical education teachers to develop arguments for and against changing policy.

(B) Develop criteria with the teachers and students (such as: fairness to boys and girls; broad participation; best quality teams) and then help them decide which policy best meets all the criteria.

(C) Find out from experts whether or not girls would be able to compete equally with boys in some or all of the sports.

(D) Hold a referendum so that all students in the school can vote for or against the new policy.

POE 701

THE BEAR ON THE DELHI ROAD

Unreal   tall as a myth
by the road the Himalayan bear
is beating the brilliant air
with his crooked arms
About him two men   bare
spindly as locusts   leap

One pulls on a ring
in the great soft nose   His mate
flicks   flicks with a stick
up at the rolling eyes

They have not led him here
down from the fabulous hills
to this bald alien plain
and the clamorous world   to kill
but simply to teach him to dance

They are peaceful both   these spare
men of Kashmir   and the bear
alive is their living   too
If   far on the Delhi way
around him galvanic they dance
it is merely to wear   wear
from his shaggy body the tranced
wish forever to stay
only an ambling bear
four-footed in berries

It is no more joyous for them
in this hot dust to prance
out of reach of the praying claws
sharpened to paw for ants
in the shadows of deodars
It is not easy to free
myth from reality
or rear this fellow up
to lurch   lurch with them
in the tranced dancing of men

Srinagar 1958 – Île des Porquerolles 1959

From THE COLLECTED POEMS OF
EARLE BIRNEY by Earle Birney
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POE 701

THE BEAR ON THE DELHI ROAD

1. The relationship between the men and the bear is most clearly revealed in the words

   (A) "locusts" and "Himalayan".
   (B) "galvanic" and "ambling".
   (C) "living" and "dance".
   (D) "alien" and "bald".

2. The men lead the bear because

   (A) he would attack the people around him.
   (B) he is their means of earning some money.
   (C) they want to prevent him from eating.
   (D) they are cruel to animals.

3. It is suggested in the poem that

   (A) bears are creatures of the wild.
   (B) bear-baiting is a popular form of entertainment.
   (C) bears find it easy to imitate men.
   (D) bears are better kept captive.

4. "Spindly as locusts" (line 6) is a metaphorical reference to the men who are

   (A) slender and hungry.
   (B) predatory and greedy.
   (C) gaunt and tired.
   (D) wiry and destructive.

5. The lines which best express the poet's feeling for the bear are

   (A) "...the Himalayan bear
   is beating the brilliant air
   with his crooked arms".

Grade 10A also

Time 10 minute

Objectives

1 - 1.2
  - 4.2.6
2 - 1.2
  - 4.2.6
3 - 1.6
4 - 4.2.2
5 - 1.5
  - 4.2.6
6 - 4.2.6
7 - 1.7
  - 6.2
8 - 4.3.3
  - 1.2
9 - 6.2

Pool Objectives

1 - COMP 3
2 - COMP 3
3 - INF 3
4 - LIT 1
5 - INF 4
  - LIT 4
6 - INF 4
7 - LIT 5
8 - COMP 2
9 - LIT 2

(B) "it is merely to wear wear
from his shaggy body the tranced
wish forever to stay
only an ambling bear
four-footed in berries".
(C) "They have not led him here
down from the fabulous hills
to this bald alien plain
and the clamorous world to kill".
(D) "out of reach of the praying claws
sharpened to paw for ants
in the shadows of deodars".

. The poem emphasizes the bear's

(A) alienation.
(B) unhappiness.
(C) mistreatment.
(D) intelligence.

. Which statement most nearly conveys the theme of this poem?

(A) Men cannot teach bears to dance.
(B) Man uses animals for his own ends.
(C) Men, like bears, are trained to perform.
(D) Bears should not be removed from their native habitat.

. From the context, it is reasonable to assume that "deodars" (line 30) are

(A) buildings.
(B) trees.
(C) berry bushes.
(D) ant hills.

. The mood of the poem is

(A) didactic.
(B) sentimental.
(C) reflective.
(D) angry.

Answers	WT
1 - C	2
2 - B	3
3 - A	3
4 - D	2
5 - B	3
6 - A	1
7 - C	2
8 - B	2
9 - C	2

Difficulty Level

1 - 2
2 - 4
3 - 4
4 - 2
5 - 3
6 - 1
7 - 1
8 - 3
9 - 2

THE KILLING OF THE MUSK OX

(Alone, and armed with nothing but his harpoon and the courage of his Inuit forefathers, the boy, Kamik, struggles to stay alive in the Arctic wilderness.)

The first ray of the sun is hitting the sky as Kamik goes out. He is hungry and cold, but at least he has had a good night's sleep. He starts toward the mountain, to its right side. He can see that the cliff is lower on that side. He knows that it will take a lot of strength, something he doesn't have now, but he has no choice but to climb. The land is his last hope. The edge of the cliff is rocky and it hurts his feet. Still he struggles. He looks down to where he was at sunrise. He is high, and he knows that if he slips he will roll and never stop until he gets to the bottom. He knows he will die before reaching the bottom.

The sun is high by the time he gets to the top. He is sweating and out of breath; he lies still for a long time. Wiping the sweat from his face, he feels better. As he gets slowly to his feet, he gets a shock. The howling sound of wolves - and close. Holding his harpoon tightly in his hands, he goes toward a rock. When he reaches the rock he looks over it and his eyes open wide. He sees three wolves attacking four musk oxen, the wolves howling as they start toward the musk oxen, which have formed a circle to protect their young one. One bull gets out of the circle and charges at one wolf. The wolf dodges and the musk ox misses its mark. Kamik knows musk oxen are helpless against such foes. He knows wolves don't fear animals. They fear man.

"They fear a man," Kamik thinks. He looks back where he has just come from. Then a thought strikes him. It is dangerous, but then again he has been in danger for so long that it makes no difference. He suddenly exposes himself to the wolves and musk ox. With a yell, and waving his arms wildly, he goes toward the beasts. The wolves stop their attack and look at him. Seeing the man, the wolves leap and are off. The musk oxen stay in their circle unmoving. Now it is time to proceed with his plan. Yelling loudly, Kamik goes toward the circle of musk oxen. He knows that sooner or later the bull will charge him. This is part of his plan. Now he is close enough to hurl his harpoon. He knows that one strike will never kill a musk ox, but with all his might he hurls the harpoon. It goes straight and fast toward the bull. The harpoon strikes the beast on its side. Now Kamik is sure the bull will charge. The big beast jumps and charges at Kamik. Kamik runs toward the cliff with the beast a few steps away.

Will his plan work, or will the bull get to him before he reaches the edge of the cliff?

Kamik gets to the edge and turns. He sees the beast charging at him at full speed. When the bull is only a few steps away. Kamik steps aside and lies flat on the snow. The bull, with the harpoon in its side, doesn't stop. Too late, the beast sees the cliff and tries to stop, but it is going too fast. It falls over the cliff to certain death. Kamik's plan has worked. Now all he has to do is climb down to the dead animal and eat. Climbing down is not easy, with every chance to slide down and die. But with food waiting at the bottom, Kamik goes down without thinking of danger. At the bottom, he finds the dead animal. At once he starts cutting. After he has cut the animal, he eats wildly and licks at its blood. It is good. Now he has every chance to get food, and takes all he can eat. Now he has food for many sunrises. Maybe he will get home after all.

From HARPOON OF THE HUNTER
by Markoosie, McGill-Queen's
University Press, 1970.

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Press.

THE BULL CALF

The thing could barely stand. Yet taken
from his mother and the barn smells
he still impressed with his pride,
with the promise of sovereignty in the way
his head moved to take us in.
The fierce sunlight tugging the maize from the ground
licked at his shapely flanks.
He was too young for all that pride.
I thought of the deposed Richard II.

'No money in bull calves,' Freeman had said.
The visiting clergyman rubbed the nostrils
now snuffing pathetically at the windless day.
'A pity,' he sighed.
My gaze slipped off his hat toward the empty sky
that circled over the black knot of men,
over us and the calf waiting for the first blow.

Struck,
the bull calf drew in his thin forelegs
as if gathering strength for a mad rush...
tottered...raised his darkening eyes to us,
and I saw we were at the far end
of his frightened look, growing smaller and smaller
till we were only the ponderous mallet
that flicked his bleeding ear
and pushed him over on his side, stiffly,
like a block of wood.

Below the hill's crest
the river snuffled on the improvised beach.
We dug a deep pit and threw the dead calf into it.
It made a wet sound, a sepulchral gurgle,
as the warm sides bulged and flattened.
Settled, the bull calf lay as if asleep,
one foreleg over the other,
bereft of pride and so beautiful now,
without movement, perfectly still in the cool pit,
I turned away and wept.

From COLLECTED POEMS OF
IRVING LAYTON by Irving Layton
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POE 702

THE KILLING OF THE MUSK OX and THE BULL CALF

The poem THE BULL CALF illustrates the poet's sensitivity to

(A) the need for farmers to make a living.
(B) the pride and beauty in animal life.
(C) the farmer's lack of interest in his animals.
(D) the necessity of death.

The feelings created by THE BULL CALF are mainly ones of

(A) anger and frustration.
(B) bitterness and outrage.
(C) puzzlement and misunderstanding.
(D) sadness and futility.

The poet's use of the phrases "black knot of men", "darkening eyes" and "block of wood" are meant to portray the

(A) futility of death.
(B) atmosphere created by death.
(C) lack of feeling for the bull calf.
(D) idea of a funereal gathering.

Line 34 of the poem, "bereft of pride and so beautiful now," indicates the poet feels that

(A) the bull calf is only beautiful when dead.
(B) beauty and pride do not occur together.
(C) pride is a characteristic of living.
(D) animals, unlike humans, lack pride.

Grade 10 also 9

Time

Objectives

1 - 1.5
2 - 1.5
3 - 6.2
4 - 4.2.2
5 - 6.2
6 - 1.5
7 - 1.5
8 - 1.5
9 - 1.2
4.2.6
10 - 1.10
4.1.2

Pool Objectives

1 - INF 2
2 - INF 4
3 - LIT 4
4 - COMP 3
5 - LIT 3
6 - INF 3
7 - INF 3
8 - LIT 2
9 - COMP 3
10 - LIT 4

5. In THE KILLING OF THE MUSK OX, Kamik feels that "the land is his last hope." (line 7) By this, he implies that

(A) the land will give him shelter from the wolves.
(B) the caves in the cliff will protect him from the sun.
(C) the higher he climbs the safer he will be.
(D) the land must provide him with food.

6. From this passage, the reader may conclude that Kamik is

(A) almost at the point of death.
(B) a young boy lost in unfamiliar surroundings.
(C) knowledgeable about animals and their habits.
(D) afraid of wolves and other wild animals.

7. To Kamik, the death of the bull is seen only in terms of

(A) his desperate need for food.
(B) his ability to outwit the animal.
(C) an opportunity to demonstrate his hunting skills.
(D) his desire to frustrate the wolves.

8. According to the story, Kamik is

(A) insensitive and bloodthirsty.
(B) selfish and cruel.
(C) foolhardy and thoughtless.
(D) skilful and courageous.

Answers	WT
1 - B	3
2 - D	4
3 - B	3
4 - C	4
5 - D	3
6 - C	2
7 - A	2
8 - D	2
9 - C	4
10 - B	3

Difficulty Leve

1 - 3
2 - 4
3 - 3
4 - 3
5 - 5
6 - 2
7 - 1
8 - 1
9 - 2*
10 - 2

9. The two writers are saying very different things, although both pieces of writing are concerned with the theme of death. Which of the following statements best captures the idea of those differences?

(A) The poet uses man as the central figure while the prose writer uses an animal.
(B) The poet sees man as being unconcerned about death whereas the prose writer believes man will only kill from necessity.
(C) The poet draws a very vivid picture of death and its meaning while the prose writer describes death much more objectively.
(D) The poet sees man as being contemptuous of the rest of nature while the prose writer sees man as having great respect for it.

10. Most critics would consider the poem a better piece of writing than the prose selection (although the prose passage might well be more suitable for some particular purposes). Which of the following is the best comment on or explanation of that point of view?

(A) Poetry is a higher order of literature than prose.
(B) The poem presents more important ideas in a more interesting way than the prose passage.
(C) It does not make any sense to say one piece of writing is better than the other. The judgment is entirely subjective and different people have different opinions.
(D) The vocabulary of the poem is much more sophisticated than that of the prose passage.

DULCE ET DECORUM EST

Bent double, like old beggars under sacks,
Knock-kneed, coughing like hags, we cursed through sludge,
Till on the haunting flares we turned our backs
And towards our distant rest began to trudge.
Men marched asleep. Many had lost their boots
But limped on, blood-shod. All went lame; all blind;
Drunk with fatigue; deaf even to the hoots
Of tired, outstripped Five-Nines that dropped behind.

Gas! Gas! Quick, boys! - An ecstasy of fumbling,
Fitting the clumsy helmets just in time;
But someone still was yelling out and stumbling
And flound'ring like a man in fire or lime...
Dim, through the misty panes and thick green light,
As under a green sea, I saw him drowning.

In all my dreams, before my helpless sight,
He plunges at me, guttering, choking, drowning.

If in some smothering dreams you too could pace
Behind the wagon that we flung him in,
And watch the white eyes writhing in his face,
His hanging face, like a devil's sick of sin;
If you could hear, at every jolt, the blood
Come gargling from the froth-corrupted lungs,
Obscene as cancer, bitter as the cud
Of vile, incurable sores on innocent tongues, -
My friend, you would not tell with such high zest
To children ardent for some desperate glory,
The old Lie: Dulce et decorum est
Pro patria mori*

Wilfred Owen

From THE COLLECTED POEMS of
WILFRED OWEN: Edited by C. Day Lewis.

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Owen Estate and Chatto & Windus Ltd.

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*Translation: It is sweet and seemly to die for one's country.

IN FLANDERS FIELDS

In Flanders fields the poppies blow
Between the crosses, row on row,
That mark our place; and in the sky
The larks, still bravely singing, fly
Scarce heard amid the guns below.

We are the Dead. Short days ago
We lived, felt dawn, saw sunset glow,
Loved and were loved, and now we lie
In Flanders fields.

Take up our quarrel with the foe:
To you from failing hands we throw
The torch; be yours to hold it high.
If ye break faith with us who die
We shall not sleep, though poppies grow
In Flanders fields.

John McCrae

POE 703

DULCE ET DECORUM EST and IN FLANDERS FIELDS

1. Which of the following quotations from Owen is NOT an example of simile?

   (A) "coughing like hags"
   (B) "as under a green sea"
   (C) "watch the white eyes writhing in his face"
   (D) "like a devil's sick of sin"

2. Which of the following lines from Owen's poem most vividly describes war's horrors?

   (A) "And watch the white eyes writhing in his face"
   (B) "To children ardent for some desperate glory"
   (C) "Drunk with fatigue; deaf even to the hoots"
   (D) "Knock-kneed, coughing like hags, we cursed the sludge"

3. In Owen's poem, "the old Lie" refers to

   (A) the horrid devastation of war.
   (B) the glory of dying for one's country.
   (C) the foolish bravado of soldiers facing insurmountable odds.
   (D) the viciousness of soldiers eager to win the war.

4. To appreciate most fully the poetry in DULCE ET DECORUM EST the reader should

   (A) recognize the power of figurative language.
   (B) understand the destructive consequences of war.
   (C) know that Wilfred Owen himself was killed shortly after writing this poem.
   (D) know that Owen is describing World War I when Britain and Canada were at war with Germany.

Grade 10 also 9

Time 15 minutes

Objectives

1 - 4.2.2
- 6.1
2 - 6.2
3 - 1.1
4 - 6.7
5 - 6.2
6 - 1.5
7 - 1.1
8 - 1.7
- 6.2
9 - 6.7
10 - 1.10
- 6.7
11 - 1.7

Pool Objectives

1 - LIT 1
2 - LIT 4
3 - COMP 1
4 - LIT 3
5 - LIT 4
6 - INF 1
7 - COMP 1
8 - COMP 5
- INF 3
9 - LIT 4
10 - INF 5
- COMP 5
11 - INF 3

5. In Owen's poem, the sense of touch is most concretely expressed by the phrase

(A) "drunk with fatigue."
(B) "He plunges at me, guttering, choking, drowning."
(C) "flound'ring like a man in fire or lime."
(D) "bitter as the cud."

6. The lines
"To you from failing hands we throw
The torch"
from McCrae's poem indicate

(A) the dead men lost the battle.
(B) the dead men lost their will to fight.
(C) the dead men were passing on the challenge to others.
(D) the dead men died in battle so others must find a better road.

7. McCrae is attempting to present the viewpoint of

(A) himself.
(B) the dead.
(C) fellow countrymen.
(D) the soldiers on the battle field.

8. Which set of words best describes the two attitudes of the two different poets?

(A)	reminiscent	reflective
(B)	bitter	patriotic
(C)	desperate	zestful
(D)	descriptive	narrative

9. From reading the two poems the reader should infer that

(A) the glory of war is in the eye of the beholder.
(B) some wars are worth fighting.
(C) these poets show people who go to war as ones who made wrong decisions.
(D) in the end, death is inglorious.

Answers	WT
1 - C	3
2 - A	3
3 - B	4
4 - A	2
5 - C	3
6 - C	3
7 - B	3
8 - B	4
9 - A	4
10 - A	3
11 - B	3

Difficulty Level

1 - 4
2 - 3
3 - 4
4 - 2
5 - 3*
6 - 2
7 - 3
8 - 3
9 - 3
10 - 2
11 - 2*

10. In Owen's poem the reader is addressed in the words "If you could hear...", and in McCrae's poem the reader is addressed in the words, "If ye break faith...". Which set of words best describes the two messages to the reader?

(A) horror — honour
(B) objectivity — pleasure
(C) sorrow — satisfaction
(D) despair — hope

11. Although not explicitly stated in the two poems, the reader may conclude that the devastation associated with war is brought about by the

(A) wish of countries to exercise control over foreign territory.
(B) enthusiasm of patriots eager for glory.
(C) pressure exerted by those who have fought or died for a cause.
(D) aggressiveness of communistic and fascist regimes.

LAMENT FOR THE DORSETS

(Eskimos extinct in the 14th century A.D.)

Animal bones and some mossy tent rings
scrapers and spearheads carved ivory swans
all that remains of the Dorset giants
who drove the Vikings back to their long ships
talked to spirits of earth and water
- a picture of terrifying old men
so large they broke the backs of bears
so small they lurk behind bone rafters
in the brain of modern hunters
among good thoughts and warm things
and come out at night
to spit on the stars

The big men with clever fingers
who had no dogs and hauled their sleds
over the frozen northern oceans
awkward giants
killers of seal
they couldn't compete with little men
who came from the west with dogs
Or else in a warm climatic cycle
the seals went back to cold waters
and the puzzled Dorsets scratched their heads
with hairy thumbs around 1350 A.D.
- couldn't figure it out
went around saying to each other
plaintively
"What's wrong? What happened?
Where are the seals gone?"
And died

Twentieth century people
apartment dwellers
executives of neon death
warmakers with things that explode
- they have never imagined us in their future
how could we imagine them in the past
squatting among the moving glaciers
six hundred years ago
with glowing lamps?

As remote or nearly
as the trilobites and swamps
when coal became
or the last great reptile hissed
at a mammal the size of a mouse
that squeaked and fled

Did they ever realize at all
what was happening to them?
Some old hunter with one lame leg
a bear had chewed
sitting in a caribou-skin tent
- the last Dorset?
Let's say his name was Kudluk
and watch him sitting there carving
2-inch ivory swans
for a dead grand-daughter
taking them out of his mind
the places in this mind
where pictures are
He selects a sharp stone tool
to gouge a parallel pattern of lines
on both sides of the swan
holding it with his left hand
bearing down and transmitting
his body's weight
from brain to arm and right hand
and one of his thoughts
turns to ivory
The carving is laid aside
in beginning darkness
at the end of hunger
and after a while wind
blows down the tent and snow
begins to cover him
After 600 years
the ivory thought
is still warm

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Toronto.

POE 704

LAMENT FOR THE DORSETS

1. In this poem the poet is attempting to

   (A) remind people about a lost group of people.
   (B) use the fate of a past civilization as a warning to modern man.
   (C) describe the swan carved 600 years ago as a metaphorical symbol.
   (D) understand and appreciate Eskimo life and culture.

2. According to the poet, the extinction of the Dorsets was caused by

   (A) the marauding bands of Viking invaders.
   (B) loss of faith in their protective gods.
   (C) lack of knowledge of climatic changes.
   (D) the disappearance of their source of food.

3. The evidence in the poem suggests that the poet regards modern man as

   (A) unimaginative and destructive.
   (B) thoughtless and effete.
   (C) weak and foolish.
   (D) careless and ignorant.

4. "Remote" as used in line 39 suggests

   (A) unimaginable.
   (B) incredible.
   (C) primeval.
   (D) primitive.

Grade 10A also 9A

Time 18 minutes

Objectives

1 - 1.5
2 - 4.2.4
3 - 1.5
4 - 4.3.3
5 - 6.7
6 - 6.2
7 - 4.2.2
8 - 4.2.2
   - 6.7
9 - 6.2

Pool Objectives

1 - INF 3
2 - EFF 2
3 - INF 2
4 - COMP 2
5 - LIT 4
6 - LIT 3
7 - LIT 5
8 - INF 5
9 - LIT 4

5. Which of the following reasons best explains why the poet has Kudluk carve a swan?

(A) to show that Kudluk loved his grand-daughter
(B) his grand-daughter had requested a swan
(C) to commemorate the death of the race
(D) swans were a familiar part of their environment.

6. The line "from brain to arm and right hand" expresses the poet's vision of Kudluk as a

(A) skilled craftsman transmitting idea to artifact.
(B) deliberate and careful person.
(C) slow-moving and dull-witted primitive.
(D) person who moves in a very organized and deliberate manner.

7. "One of his thoughts turns to ivory" (lines 65 and 66) is a figurative way of saying

(A) Kudluk was capable of carving ivory.
(B) the thought took form and became reality.
(C) myth became reality in the poet's mind.
(D) the thought crystallised in Kudluk's mind.

8. Why does the poet say "After 600 years the ivory thought is still warm"? (lines 73 to 75)

(A) Archeologists have discovered the artifacts of the Dorsets.
(B) The ivory swan is on show in an Ontario Museum.
(C) Art endures even though the Dorset man is extinct.
(D) The poet is constantly thinking about the swan.

Answers	WT
1 - B	2
2 - D	3
3 - A	2
4 - A	2
5 - C	2
6 - A	4
7 - B	4
8 - C	3
9 - C	3

Difficulty Level

1 - 1*
2 - 3
3 - 3
4 - 2
5 - 3
6 - 4
7 - 4
8 - 4
9 - 4

9. How might the reader best describe the poet's treatment of his subject?

(A) resentful
(B) joyful
(C) sensitive
(D) disagreeable

TREES AT THE ARCTIC CIRCLE

(Salix Cordifolia-Ground Willow)

They are 18 inches long
or even less
crawling under rocks
grovelling among the lichens
bending and curling to escape
making themselves small
finding new ways to hide
Coward trees
I am angry to see them
like this
not proud of what they are
bowing to weather instead
careful of themselves
worried about the sky
afraid of exposing their limbs
like a Victorian married couple

I call to mind great Douglas firs
I see tall maples waving green
and oaks like gods in autumn gold
the whole horizon jungle dark
and I crouched under that continual night
But these
even the dwarf shrubs of Ontario
mock them
Coward trees
And yet and yet -
their seed pods glow
like delicate grey earrings
their leaves are veined and intricate
like tiny parkas
They have about three months
to make sure the species does not die
and that's how they spend their time
unbothered by any human opinion
just digging in here and now
sending their roots down down down
and you know it occurs to me
          about 2 feet under
those roots must touch permafrost
ice that remains ice forever
and they use it for their nourishment
they use death to remain alive

I see that I've been carried away
in my scorn of the dwarf trees
most foolish in my judgments
To take away the dignity
of any living thing
even tho it cannot understand
the scornful words
is to make life itself trivial
and yourself the Pontifex Maximus
of nullity
I have been stupid in a poem
I will not alter the poem
but let the stupidity remain permanent
as the trees are
in a poem
the dwarf trees of Baffin Island

Pangnirtung

From NORTH OF SUMMER by
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Toronto.

POE 705

TREES AT THE ARCTIC CIRCLE

1. Which of the following pairs of adjectives best describes the poem?

   (A) narrative — objective
   (B) angry — scientific
   (C) conventional — moralistic
   (D) descriptive — emotional

2. In the first 16 lines of the poem, the poet's attitude toward the Arctic trees is one of

   (A) reproach.
   (B) snobbery.
   (C) annoyance.
   (D) pride.

3. In the poet's vision the phrases
   "crawling under rocks
   grovelling among the lichens"
   convey the idea that the trees are

   (A) seeking the shelter of the rocks.
   (B) adapting to their environment.
   (C) attempting to hide their stunted growth.
   (D) forming a parasitic relationship with the lichens.

4. In the early part of the poem, Purdy uses examples to illustrate the wealth of the Canadian landscape. Which is the most useful for his purpose?

   (A) the dwarf shrubs of Ontario
   (B) some tall Canadian trees
   (C) a jungle dark horizon
   (D) a continual night

Grade 10A also 9

Time 18 minutes

Objectives

1 - 6.2
2 - 1.5
3 - 4.2.2
4 - 1.5
5 - 1.5
6.1
6 - 6.2
7 - 1.5
8 - 1.10
6.7
9 - 1.2
10 - 1.2
11 - 4.2.2

Pool Objectives

1 - LIT 4
2 - INF 2
3 - INF 3
4 - INF 2
5 - INF 3
- LIT 3
6 - LIT 4
7 - INF 3
8 - INF 5
9 - COMP 3
10 - COMP 3
11 - LIT 1

In the two statements "Coward trees" and "their seed pods glow like delicate grey earrings" the poet is referring to the Arctic trees. To what might the reader attribute his change in attitude?

(A) He has taken a closer look and discovered their beauty.
(B) He is moved by the beauty of his surroundings.
(C) He is able to appreciate that small is beautiful.
(D) He realizes the hardships endured for survival.

The poet's repetition of the word "down" (line 36) forces the reader to

(A) change the pace of reading.
(B) understand the cold, dark earth.
(C) sense the struggle of the tiny trees.
(D) do all of the above.

In the line "they use death to remain alive" (line 42), the poet is referring to

(A) Arctic trees' use of lichens.
(B) lichens' use of permafrost.
(C) dwarf shrubs' use of permafrost.
(D) Arctic trees' use of permafrost.

"To take away the dignity
   of any living thing
even tho it cannot understand
   the scornful words
is to make life itself trivial"

In these lines the poet realizes that

(A) no part of the natural environment should be disturbed.
(B) it is easy to be fooled by physical appearances.
(C) life, even unattractive and without feeling, deserves respect.
(D) you should never disparage what you do not understand.

Answers	WT
1 - D	3
2 - A	2
3 - C	3
4 - B	2
5 - D	3
6 - D	3
7 - D	3
8 - C	3
9 - A	3
10 - B	3
11 - A	2

Difficulty Level

1 - 4
2 - 2*
3 - 3
4 - 3
5 - 3
6 - 4*
7 - 4
8 - 3
9 - 3
10 - 3
11 - 4

9. The statement "let the stupidity remain permanent" indicates that Purdy believes

(A) his original judgment should not be erased.
(B) it is better to be honest than to change the poem.
(C) it is impossible for him to change his essential nature.
(D) he will never change his mind about the trees.

10. From the evidence in the poem the reader may infer that

(A) the poet has long had an affinity for the Arctic.
(B) the poet has experienced some new understanding.
(C) the poet is a naturalist.
(D) the poet is only able to express an appreciation of nature's surface beauty.

11. Which of the following is NOT an example of Purdy's use of simile?

(A) "I am angry to see them
like this"
(B) "afraid of exposing their limbs
like a Victorian married couple"
(C) "their seed pods glow
like delicate earrings"
(D) "their leaves are veined and intricate
like tiny parkas"

MY DEATH

'I carry my death within me.'
Who was it said that? - Saint-Denys-Garneau?
It's true. Everyone - free
Or enslaved, Christian or Jew,
Coloured or white, believer or
Sceptic or the indifferent worldling-
Knows death, at least as metaphor.

But this says more. My death is a thing -
Physical, solid, sensuous, a seed
Lodged like Original Sin
In the essence of being, a need
Also, a felt want within.

It lies dormant at first -
Lazy, a little romantic
In childhood, later a thirst
For what is no longer exotic,
It lives on its own phlegm,
And grows stronger as I grow stronger,
As a flower grows with its stem.

I am the food of its hunger.
It enlivens my darkness,
Progressively illuminating
What I know for the first time, yes,
Is what I've been always wanting.

A. J. M. Smith

From THE OXFORD BOOK
OF CANADIAN VERSE by
A. J. M. Smith, published
by Oxford University Press.

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MY DEATH

Mr. Webster asked his class to read the poem MY DEATH by A.J.M. Smith shown on the previous page.

After the poem had been read, Mr. Webster asked the question, "In what ways is death a seed lodged within 'the essence of being'?" The following student comments were responses to that question.

MARY:	What do you mean by "the essence of being"?
JOE:	Death is natural to human beings - inborn, in the same way that the poet says that original sin is a part of all human beings.
MARY:	Oh, come on! Who today believes in original sin? And that's just my problem with the poem. I'm not sure that death is any more part of my being than original sin is.
SUE:	Yes, but look at line 9. The poet is comparing death to a seed. It's not his literal interpretation of original sin or death. And then he develops the rest of the poem around that idea of the seed.
MARY:	Go on. Explain this seed idea.
JOE:	Look at line 13. The seed lies dormant at first. In line 15, it experiences thirst. In line 17, it lives on its own phlegm, plant-supporting fibres, and in lines 18 and 19, the stem grows strong enough to support its flower.
MARY:	Oh. I see now. I see what he's doing. The poet is talking about the growth of a seed into a flower - from its birth to its death.
DAVE:	Right on, Mary. And he goes even further. In line 15, the poet makes reference to childhood, so that a comparison is made between plants and humans.

JOE: Wait a minute! I see that connection, but how does death fit into this?

SUE: Okay. In lines 8 and 9, the poet says, "My death is a thing - a seed..." And he makes that connection not only for "everyone", line 3, but also for himself in line 1 and in lines 20 to 24.

MARY: Why does the poet seem to be so accepting of death for himself, and what does he mean by suggesting that death is what he has always been wanting? (line 24)

DAVE: I think the answer to both of your questions, Mary, can be found in lines 20 to 22. It seems that the poet maintains the seed imagery even here, and suggests that death feeds on his growth. But that's not negative. Death illuminates the darkness of his being and it enlivens his very existence.

JOE: Huh?

DAVE: What I mean is that death brings real meaning to his life - it brings life into sharper focus and progressively illuminates for him how death fits into the total order of things. It helps clarify the mysteries of life for him. Does that make sense, Mr. Webster?

MR. WEBSTER: Yes, in fact, everyone's comments have been quite illuminating, if you'll pardon the pun. You've now given me the basis for developing our next assignment.

POE 706

MY DEATH

Grade 10A also

Time 20 minutes

Objectives

1 - 4.3.3
2 - 1.5
  - 6.7
3 - 1.5
  - 6.7
4 - 1.5
5 - 1.2
6 - 1.2
7 - 1.2
8 - 1.2
9 - 1.5
  - 4.2.6
10 - 1.5
  - 4.2.6
11 - 1.5
  - 4.2.6
12 - 1.5
  - 4.2.6

1. The words "indifferent worlding" in line 6 of the poem suggest

   (A) a committed pacifist.
   (B) a typical unbeliever.
   (C) an uncaring earthly person.
   (D) an affronted atheist.

2. "Seed" is to "death" (lines 8 and 9) as

   (A) life is to birth.
   (B) source is to river.
   (C) crime is to original sin.
   (D) original sin is to death.

3. "Everyone...knows death, at least as metaphor" (lines 4 to 7) suggests that

   (A) all people understand the double meaning of death.
   (B) all races and religions have the same idea of death.
   (C) sceptics and worldlings disclaim the fact of death.
   (D) all people have some understanding of the idea of death.

4. The poet's attitude to death may best be described as one of

   (A) quiet acceptance.
   (B) religious acquiescence.
   (C) remote indifference.
   (D) willing consent.

"I see the poet's attitude to death as a very positive and enlivening force". Who of the following is most likely to say that?

(A) Mary
(B) Dave
(C) Joe
(D) Sue

"The poet and everyone are involved with the seed of death." Who of the following is most likely to say that?

(A) Mary
(B) Dave
(C) Joe
(D) Sue

"The growth of a seed into a full grown flower follows a natural order." Who is most likely to say that?

(A) Mary
(B) Dave
(C) Joe
(D) Sue

"I wonder why the poet connects death to a seed?" Who is most likely to ask that?

(A) Mary
(B) Dave
(C) Joe
(D) Sue

Which of the following best decribes Mary's role in the class discussion?

(A) obstructing
(B) prodding
(C) clowning
(D) supporting

Pool Objectives

1 - COMP 2
2 - COMP 4
  - LOG 3
3 - LOG 4
  - COMP 4
4 - INF 2
5 - COMP 4
6 - COMP 4
7 - COMP 4
8 - COMP 4
9 - LOG 1
  - INF 4
10 - LOG 1
  - INF 4
11 - LOG 1
  - INF 4
12 - LOG 1
  - INF 4

Answers	WT
1 - C	3
2 - B	2
3 - D	3
4 - D	3
5 - B	2
6 - D	2
7 - C	2
8 - A	1
9 - B	1
10 - B	2
11 - B	2
12 - A	2

10. Which of the following best describes Sue's role in the class discussion?

(A) classifying
(B) interpreting
(C) hindering
(D) dominating

11. Which of the following best describes Joe's role in the class discussion?

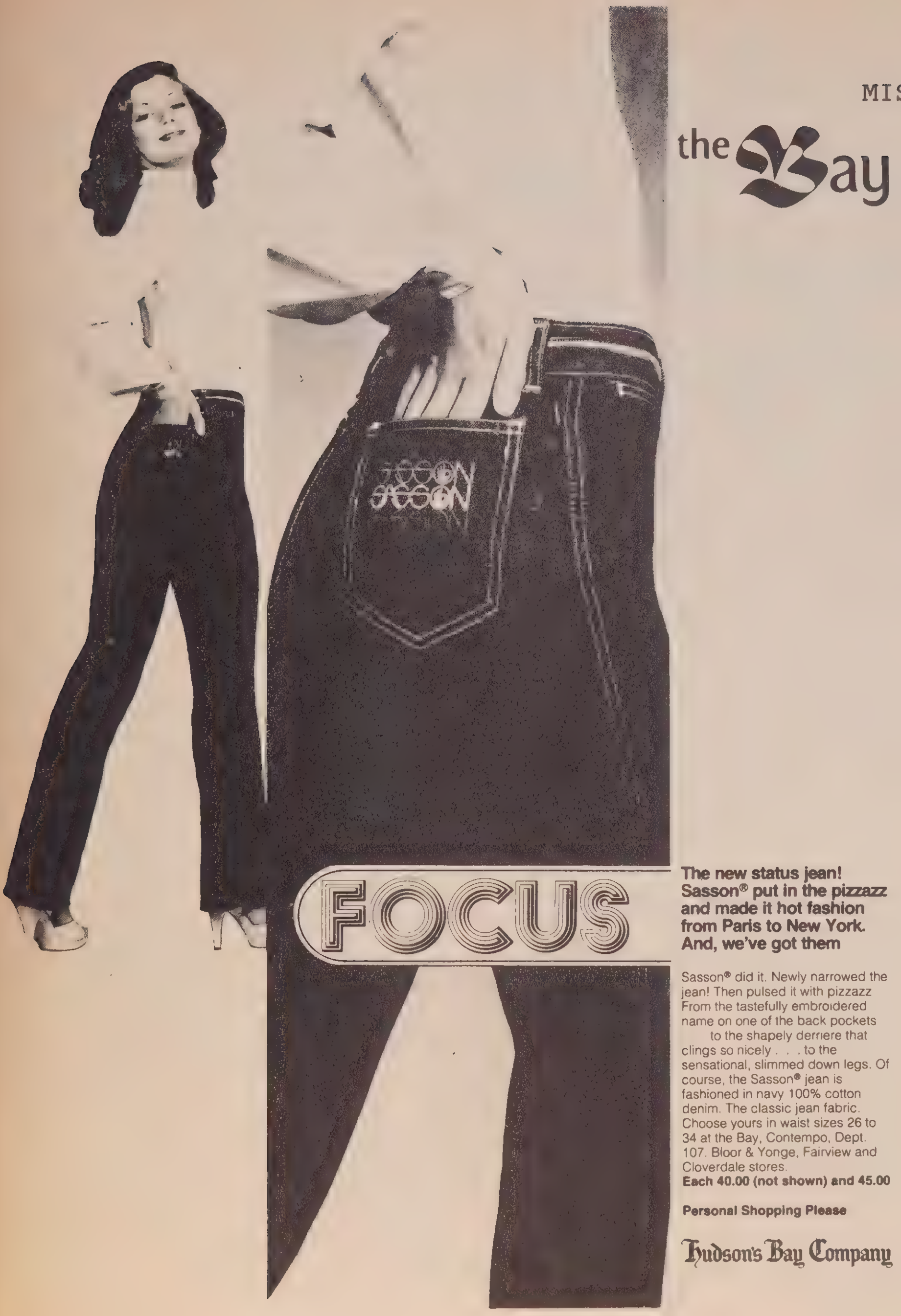
(A) distracting
(B) analysing
(C) disputing
(D) suppressing

12. Which of the following best describes Dave's role in the class discussion?

(A) clarifying
(B) obstructing
(C) debating
(D) antagonizing

Difficulty Lev

1 - 4
2 - 2*
3 - 3*
4 - 2*
5 - 3
6 - 3*
7 - 3
8 - 4*
9 - 2
10 - 3
11 - 3
12 - 4



the Bay

FOCUS

The new status jean! Sasson® put in the pizzazz and made it hot fashion from Paris to New York. And, we've got them

Sasson® did it. Newly narrowed the jean! Then pulsed it with pizzazz From the tastefully embroidered name on one of the back pockets to the shapely derriere that clings so nicely . . . to the sensational, slimmed down legs. Of course, the Sasson® jean is fashioned in navy 100% cotton denim. The classic jean fabric. Choose yours in waist sizes 26 to 34 at the Bay, Contempo, Dept. 107. Bloor & Yonge, Fairview and Cloverdale stores. **Each 40.00 (not shown) and 45.00**

Personal Shopping Please

Hudson's Bay Company

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THE BAY ADVERTISEMENT

1. Which of the following best expresses the purpose of the advertisement?

   (A) to bring the name Sasson to the public
   (B) to persuade people to shop at the Bay
   (C) to persuade people to buy Sasson jeans at the Bay
   (D) to make people aware that the Bay sells clothing as well as household goods

2. An advertisement is intended to appeal to a particular kind of person. Which of the following sets of terms best suggests the kind of person for whom the advertisement is intended?

   (A) pizzazz; hot fashion; pulsed; embroidered name
   (B) shapely derrière; 100% cotton; denim; classic jean
   (C) new; navy 100% cotton; fashion; 40.00 and 45.00
   (D) Bay; Focus; Personal Shopping; clings so nicely

3. Which of the following lists of details is entirely factual?

   (A) 100% cotton; waist sizes 26 to 34; 40.00 and 45.00
   (B) new status; hot fashion; tastefully embroidered
   (C) newly narrowed; shapely derrière; sensational
   (D) slimmed down legs; pulsed with pizzazz; classic jean fabric

Grade 10G alsc

Time 5 minute

Objectives

1 - 1.5
2 - 1.5
3 - 1.5

Pool Objective

1 - INF 1
2 - INF 2
3 - INF 1

Answers	WT
1 - C	4
2 - A	2
3 - A	4

Difficulty Lev

1 - 4
2 - 2
3 - 4

MIS 701

EMPHASIS ON SKILLS CRITICIZED BY DEANS

Unable to find jobs, more Ontario students are enrolling in community colleges, a provincial government survey shows.

The trend away from university enrolment was revealed yesterday in a survey released by Bette Stephenson, Minister of Education. It shows a 5.1 per cent enrolment increase in the province's 22 colleges of applied arts and technology which attracted 85,684 students this fall.

Full-time enrolment at the 15 provincially-assisted universities and Ryerson Polytechnical Institute and the Ontario College of Art, however, declined by 2.9 per cent; 154,269 students registered for 1978-79 - a decrease of 4,620 students from last year.

Release of the survey follows Premier William Davis' call Tuesday for more job-oriented training. He told the federal-provincial conference on the economy that the importance of learning a skill or a trade has been "neglected and understated" by parents thinking of a Bachelor of Arts degree as the "ultimate objective" for their children.

CHANGE IN PREFERENCE

An official in Dr. Stephenson's ministry said "The drop in university enrolment is not due to the drop in student numbers...it is definitely a change in preference."

Meanwhile, some Metro educators have taken issue with Davis' comments.

Arthur Kruger, Dean of Arts and Science at the University of Toronto, said yesterday parents of university students have "put an undue emphasis" on their children getting jobs.

He doesn't agree with Davis that the importance of children learning a trade or skill has been "neglected or understated".

"Students are so concerned with getting an occupation, they are neglecting an opportunity to study things that are really interesting to them and develop them as human beings," Kruger said.

"The leaders of society have traditionally been arts and science grads; they're not narrowly trained; they have a broad education."

"Mr. Davis is trying to destroy that and that's not the way he's going to solve his tradesman problem. The answer isn't to take a bookworm and made a tradesman of him."

CALLED PRISON

Kruger said Davis hasn't created "decent" technical training programs at the high school level. "The technical schools are viewed as minimum security prisons where you keep troublesome kids. And that's Mr. Davis' problem."

Harold Kaplan, Dean of Arts at York University, said skills are acquired in university education and that this isn't something esoteric and non-specific.

He said employers are looking for employees with ability, flexibility and willingness to learn something new - qualities that can be gained from undergraduate education.

Walter Pitman, President of Ryerson, said while a university degree is not everything, the answer is not vocational training.

"It seems to me quite extraordinary that this government has ignored the polytechnic, the one institute that fills the gap by providing a liberal arts background linked to career training."

From THE TORONTO STAR,
November 23, 1978.

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MIS 701

MPHASIS ON SKILLS CRITICIZED BY DEANS

Which of the following is factual?

(A) Ontario students are unable to find jobs.
(B) Enrolment in colleges of applied arts and technology increased in 1978.
(C) The importance of learning a skill has been neglected.
(D) Parents of university students put an undue emphasis on children getting jobs.

Which of the following best expresses one of Mr. Davis' opinions?

(A) He thinks parents should be more interested in their children acquiring a skill or trade.
(B) He wants to destroy the broad education university people get.
(C) He thinks more students are choosing college rather than university so they will get a job.
(D) He thinks a Bachelor of Arts degree should be the ultimate objective that parents have for their children.

Which of the following statements is most likely to be factual?

(A) The drop in university enrolment shows a change in preference on the part of students.
(B) You shouldn't make a tradesman out of a bookworm.
(C) Agility, flexibility and willingness to learn something new are qualities that can be gained from an undergraduate education.
(D) It is extraordinary that the government has ignored the polytechnic.

Grade 10G also 9, 10A

Time 10 minutes

Objectives

1 - 1.5
2 - 1.1
3 - 1.5
4 - 4.3.3

Pool Objectives

1 - INF 1
2 - COMP 1
3 - INF 1
4 - COMP 2

Answers	WT
1 - B	2
2 - A	3
3 - A	2
4 - D	3

Difficulty Level

1 - 2
2 - 3
3 - 2
4 - 4

4. What is the meaning of "ultimate objective" (line 20) as used in the passage?

(A) most unpleasant happening
(B) most important decision
(C) unrealistic wish
(D) final goal

STUDENT UNEMPLOYMENT

I am writing to help you for purely selfish reasons - for maybe the concreteness of print will help me to restore my grip on a deteriorating condition. Simply stated, I am unemployed and have been so for six long months. Not a terribly unusual fact for a young Canadian in 1978. However, because of several combining factors, this simple fact has, and indeed still is, perpetrating unusual circumstances on myself.

I am a different person than I was six months ago. Older, of course - wiser (?). Well, if what I am feeling now is wiser, then please let me go back...

Graduation came for me in the spring of '76. This was the culmination of what I still continue to believe was a successful and stimulating education. Elementary and high school were completed in Oakville, where education budgets seem to be limitless. My initial reaction to high school was one of awe. Televisions hanging from the ceilings, tape recorders, movie projectors, overhead screens in every room, stereo systems in the language classrooms, a mammoth new double gym with electronically controlled wall partitions, a new library complete with seminar and individual study rooms...Controlling my excitement and letting my practical side show through, I went to approach the guidance officers to naively ask, "And what would you recommend?"

"Are you artistic?"
"My piano teacher thinks so, I think."
"Well, then..." And here was listed a multitude of courses to develop my newly realized artistic (?) temperament.

These same questions came up five years later when deciding what university course to pursue, only this time I took the responsibility of asking them of myself. To pursue music as a career, or not to pursue music as a career. This was answered once and for all when I received my Bachelor of Music from the University of Toronto in 1976.

I do not regret this education. Indeed, I am only too aware of how truly fortunate I was in having the freedom to make such decisions and follow such actions.

Yet as I write this, I have a certain feeling of being cheated, of promises being unfulfilled, of being let down. Perhaps it is my own fault, for as I took those educational luxuries for granted, I probably also took for granted the notion that there would be a job (that perfect, fulfilling job) waiting for me when I was ready to enter the "working world".

My parents and my friends' parents all made very good salaries - but just think how much better off we would be in the light of these educational advantages that our parents never had. The hollow ring of such notions is beginning to deafen my ears.

Musicologists did not seem to be too popular on the job market in '76, so, as many affluent (and not so affluent) young Canadian students do, I devoted nearly a year of my life to exploring the European continent. This experience had such an effect on me that I was unwilling to end it. Dwindling savings, however, ensured its ultimate demise, coupled with the growing passion to "make something of my life". That was six months and well over one hundred job applications ago.

The mail brings an average of two rejections a day. This is a new thing for me, this seemingly constant rejection. One of my few sources of amusement these days is to note how the various rejection letters are worded.

So much for finding that "perfect" job. I have lowered my standards most considerably since the job search began. But where is the cutoff point? I don't have the mental stamina any more to wait for somebody to die at the CBC before being considered for a job. However, I feel I should hold off as long as possible before applying to wash their floors at night.

I have thought of further education. Perhaps a technical course may make my musicological degree more marketable. Could I possibly afford to take another three years off for what may end up to be a fruitless attempt? Who can possibly predict what the economy will be like then? No - at this point in my life, I want to work.

As each week passes, I feel more and more alienated. Even my role as a consumer is progressively deteriorating. One thought now permeates my whole existence and has rudely ousted from my life many of the enjoyments I used to receive from a variety of different things. I am witness to a retreat within myself as my self-confidence further erodes and optimism continues to wane. This is what I resent most - for I feel that my life is in some undefinable limbo and I want to start to live again.

The majority of the unemployed are worse off than I am. I still have my youth, health, am free of dependents and still have a workable sense of drive and ambition. Maybe, in the mail tomorrow, just maybe...

W. L. Hubacheck

Letter to the Editor, THE GLOBE
AND MAIL, February 2, 1978.

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of W. L. Hubacheck.

MIS 702

STUDENT UNEMPLOYMENT

1. The "deteriorating condition" (line 3) that the writer mentions in this letter refers to

   (A) the fact that suitable employment cannot be found.
   (B) the problems encountered in education.
   (C) the fact that the educational system is falling apart.
   (D) the fact that a job at the CBC cannot be found.

2. The best word to describe the tone of the letter is

   (A) frustration.
   (B) indifference.
   (C) rage.
   (D) cynicism.

3. By what means does the writer of the letter develop a position?

   (A) emotive language
   (B) irony
   (C) anecdotes
   (D) all of the above

4. The fact that the writer is still young, healthy, independent and ambitious, is important to the writer in

   (A) continuing education at a higher level.
   (B) maintaining a career as a musicologist.
   (C) seeking adequate employment.
   (D) maintaining proper mental stamina.

5. The writer's attitude toward education and adult advice could be described as one of

Grade 10 also

Time 12 minut

Objectives

1 - 1.1
2 - 6.2
3 - 6.2
  - 4.2.2
4 - 1.5
5 - 1.5
  - 1.6
6 - 1.2
  - 4.2.6
7 - 1.5
8 - 1.6
9 - 6.2

Pool Objective

1 - COMP 1
2 - LIT 2
3 - LIT 3
4 - INF 2
5 - INF 3
6 - COMP 1
  - COMP 4
7 - LOG 2
8 - INF 3
9 - LIT 2

Answers	WT
1 - A	3
2 - A	2
3 - D	2
4 - C	3
5 - C	2
6 - D	2
7 - D	2
8 - D	2
9 - B	2

(A) elation.
(B) regret.
(C) condescension.
(D) disgust.

Which statement in context best expresses the writer's feelings of being cheated?

(A) "I have lowered my standards most considerably."
(B) "I feel more and more alienated."
(C) "...my life is in some undefinable limbo and I want to start to live again."
(D) "I have a certain feeling of... promises being unfulfilled."

Which statement best exemplifies the writer's direct appeal to the reader's emotions?

(A) "I am writing to you for purely selfish reasons..."
(B) "I am a witness to a retreat within myself."
(C) "One thought now permeates my whole existence..."
(D) "...I want to start to live again."

Which of the following is the best example of the writer blaming others for his/her own problems?

(A) lack of funds to stay in Europe
(B) insufficient openings in the CBC
(C) the luxury in program and equipment of the Oakville schools
(D) the pursuit of an artistic program in school

Which of the following best describes the theme of the letter?

(A) Canadian society should guarantee jobs for university graduates.
(B) The generous opportunites of youth fail to prepare young people for the difficult adult world.

Difficulty Level

1 - 5
2 - 3*
3 - 4
4 - 4
5 - 2
6 - 3
7 - 3
8 - 2
9 - 2*

(C) Young people should be given training that prepares them for particular job openings.

(D) Young people should be able to get jobs that will keep them at as high a standard of living as that of their parents.

1.

2.

3.

4.

One of the five ponds of the Nature Centre with the cement manufacturing plant in the background.

Depleted quarries provide a source of knowledge of nature.

1. A group of students from a local school receiving instructions in botany from their dedicated teacher
2. Don Muir, Managing Trustee for the Centre, showing an incubating duck egg to two students
3. Professor John Conroy, Dept of Biology, University of Winnipeg showing Don Muir a water mite hanging on a dragon fly. The parasite is brought into the lakes when the innocent dragon fly rests on the surface of the water
4. Raymond Ratynski who is studying for a Masters Degree in Zoology at the University of Manitoba researching the yellow perch population in the ponds

Seven miles from the heart of downtown Winnipeg, adjoining our Fort Whyte plant, is an area that encompasses 400 acres of meadows, trees, water and wildlife, a natural link with the environment providing the ideal site for improving our knowledge of nature

A keen interest in the survival and well-being of wildlife species by the plant employees led to the establishment of a waterfowl and wildlife sanctuary in 1957, when three pair of Canada Geese were released on the edge of one of the five ponds (depleted clay quarries).

The general area was rich in deer, small animals and birdlife. Over the years the ponds were stocked with fish, and the population of geese and ducks grew steadily. Wintering pens, flight pens, summer holding pens and brooders were added.

As the area developed, activities increased. Spruce trees, bulrushes, pond-weeds and other vegetation were planted. A nature trail was laid out, student tours began and material was provided for displays in schools.

A remarkable potential of the site for environmental education was achieved in 1974, with the cooperation of the Wildlife Foundation of Manitoba and the dedication of one of our employees, Don Muir, the site became a full-scale nature centre, including a reception and demonstration building

The Fort Whyte Nature Centre has drawn wide interest among scientists, wildlife groups, local educators and students—over 100,000 have visited the Centre in the past 10 years. Several research projects on nature study have been undertaken and many orientation courses have been given, all contributing to improved knowledge of man's environment.

WHEN CONSERVATION OF NATURE IS INVOLVED OUR PEOPLE ARE CONCERNED.

Canada Cement Lafarge Ltd.
Corporate Office 606 Cathcart, Montreal, Que H3B 1L7
REGIONAL OFFICES VANCOUVER • CALGARY • TORONTO • MONTREAL • HALIFAX
SALES OFFICES IN ALL MAJOR CANADIAN CITIES

70 YEARS OF GROWTH IN THE CEMENT INDUSTRY (1909-1979)

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of Canada Cement Lafarge Ltd.

MIS 703

DEPLETED QUARRIES

1. This advertisement is mainly intended to

   (A) make more money for the company through increased sales of cement.
   (B) show what is happening to exhausted quarries in Canada.
   (C) prove that the company attempts to protect the environment.
   (D) introduce some prominent environmentalists to the public and encourage the public to visit the centre.

2. Raymond Ratynski is

   (A) an instructor at the university of Winnipeg.
   (B) a student of zoology at the University of Manitoba.
   (C) a trustee for the East Whyte Nature Centre.
   (D) a teacher of botany at a local school.

3. From the information provided in this advertisement, it is a fact that

   (A) Canada Cement Lafarge Ltd. has been in business for seventy years.
   (B) the Nature Centre is situated in an exhausted stone quarry.
   (C) corporate offices for the company are located in all major Canadian cities.
   (D) a school for the study of survival techniques has been established at the abandoned quarry.

Grade 10 also 9

Time 8 minutes

Objectives

1 - 1.5
2 - 1.1
3 - 1.1
4 - 4.3.3
5 - 6.1
6 - 1.10

Pool Objectives

1 - INF 2
2 - COMP 1
3 - COMP 1
4 - COMP 2
5 - LIT 4
6 - INF 5

Answers	WT
1 - C	4
2 - B	2
3 - A	4
4 - A	3
5 - D	3
6 - D	4

4. The word "parasite" (footnote 3) in this advertisement means

(A) an animal or plant drawing life from another animal or plant.
(B) two nearby areas used for the same purpose.
(C) a type of insect that attacks ducks and geese.
(D) a form of wildlife found mainly in depleted quarries.

5. The creator of this advertisement is appealing to the reader's sense of

(A) smell.
(B) sound.
(C) taste.
(D) sight.

6. The audience to which this advertisement is directed is most likely to be

(A) customers of Canada Cement who are thinking about switching to competitors.
(B) shareholders in the company concerned with its public image.
(C) people who buy cement from Canada Cement's competitors.
(D) people who might oppose the company's right to develop new quarries.

Difficulty Level

1 - 3
2 - 5
3 - 3
4 - 4
5 - 5
6 - 3

SECTION II: THEMATIC PASSAGES

1. Bears

Instrument	Title	Grade	Page (R-)
FIC 100	THE BEAR SAYS "NORTH"	7	301
FIC 101	THE BEAR WHO THOUGHT HE WAS A DOG	7	305
FIC 102	THE BEAR WHO STOLE THE CHINOOK	7	309
SOC 100	GIRLS RECOUNT SCARY TALE OF ESCAPE FROM BLACK BEAR	7	314
SOC 101	ALGONQUIN PARK BEARS IN RESEARCH PROGRAM	7	318
SCI 100	THE GRIZZLY BEAR	7	322
FIC 300	ON THE ROOF OF THE WORLD	8	326
MIS 100	DICTIONARY EXERCISE	7	332
SCI 500	THE GRIZZLY	9	334

2. Ships

Instrument	Title	Grade	Page
SOC 102	CAPTAIN WILLIAM JACKMAN	7	342
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SOC 104	TITANIC (1912)	7	351
SOC 105	THE COLLISION BETWEEN THE ANDREA DORIA AND THE STOCKHOLM (1956)	7	355
SOC 106	HOW I DISCOVERED THE GREAT DEVIL-FISH	7	359
POE 100	ALL AROUND GREEN ISLAND'S SHORE	7	365
POE 700	THE FLOOD-TIDE	10	368
MIS 101	SHIP DIAGRAM	7	371

THE BEAR SAYS "NORTH"

One day while Osmo, the Bear, was prowling about the woods he caught a bird.

"Pretty good!" he thought to himself. "Wouldn't the other animals be surprised if they knew old Osmo had caught a bird!"

He was so proud of his feat that he wanted all the world to know of it. So, holding the bird carefully in his teeth without injuring it, he began parading up and down the forest ways.

"They'll all certainly envy me this nice plump bird," he thought. "And they won't be so ready to call me awkward and lumbering after this, either!"

Presently Mikko, the Fox, sauntered by. He saw at once that Osmo was showing off and he determined that the Bear would not get the satisfaction of any admiration from him. So he pretended not to see the bird at all. Instead he pointed his nose upwards and sniffed.

"Um! Um!" grunted Osmo, trying to attract attention to himself.

"Ah," Mikko remarked, casually, "is that you, Osmo? What way is the wind blowing to-day? Can you tell me?"

Osmo, of course, could not answer without opening his mouth, so he grunted again hoping that Mikko would have to notice why he couldn't answer. But the Fox didn't glance at him at all. With his nose still pointed upwards he kept sniffing the air.

"It seems to me it's from the South," he said. "Isn't it from the South, Osmo?"

"Um! Um! Um!" the Bear grunted.

From MIGHTY MIKKO by Parker Fillmore, copyright 1922 by Parker Fillmore; renewed 1950 by Louise Fillmore. Reprinted by permission of Harcourt Brace Jovanovich, Inc.

"You say it is from the South, Osmo? Are you sure?"

"Um! Um!" Osmo repeated, growing every moment more impatient.

"Oh, not from the South, you say. Then from what direction is it blowing?"

By this time the Bear was so exasperated by Mikko's interest in the wind when he should have been admiring the bird that he forgot himself, opened his mouth, and roared out:

"North!"

Of course the instant he opened his mouth, the bird flew away.

"Now see what you've done!" he stormed angrily. "You've made me lose my fine plump bird!"

"I?" Mikko asked. "What had I to do with it?"

"You kept asking me about the wind until I opened my mouth - that's what you did!"

The Fox shrugged his shoulders.

"Why did you open your mouth?"

"Well, you can't say 'North!' without opening your mouth, can you?" the Bear demanded.

The Fox laughed heartily.

"See here, Osmo, don't blame me. Blame yourself. If I had had that bird in my mouth and you had asked me about the wind, I should never have said, 'North!'"

"What would you have said?" the Bear asked.

Mikko, the rascal, laughed harder than ever. Then he clenched his teeth and said:

"East!"

FIC 100

THE BEAR SAYS "NORTH"

1. This incident tells us chiefly

(A) how bears hunt food.
(B) how a fox tricked a bear.
(C) how awkward bears are.
(D) how animals tell the wind's direction.

2. "Feat" in line 6 means

(A) a deed.
(B) a shoe.
(C) a discovery.
(D) knowledge.

3. "Sauntered" in line 13 suggests the fox was

(A) in a hurry.
(B) wandering casually.
(C) paying very close attention.
(D) rather annoyed.

4. The fox was interested in

(A) helping the bird escape.
(B) knowing the way the wind was blowing.
(C) playing a joke on the bear.
(D) getting the bird for himself.

5. "Exasperated" in line 37 means

(A) puzzled.
(B) amused.
(C) pleased.
(D) irritated.

6. The fox says he would have replied "East" because

(A) that was the right answer.
(B) he wanted to confuse the bear.
(C) that would have kept the bird trapped.
(D) he wasn't sure of the right answer.

Grade 7 also 8

Time 10 minutes

Objectives

1 - 4.2.4
2 - 4.3.3
3 - 4.3.3
4 - 1.5
5 - 4.3.3
6 - 1.5
7 - 1.5
8 - 4.1.2

Pool Objectives

1 - COMP 1
2 - COMP 2
3 - COMP 2
4 - INF 1
    EFF 1
5 - COMP 2
6 - INF 1
    EFF 1
7 - INF 2
    EFF 2
8 - LIT 2

Answers

1 - B
2 - A
3 - B
4 - C
5 - D
6 - C
7 - A
8 - B

7. The wind was probably blowing from the

(A) north.
(B) south.
(C) east.
(D) west.

8. THE BEAR SAYS "NORTH" is best described as

(A) a myth.
(B) a fable.
(C) a short story.
(D) a tall tale.

THE BEAR WHO THOUGHT HE WAS A DOG

Woof wagged his haunches more coaxingly than ever, and took another hopeful step forward. Up went the gun. There was a blue-white spurt, and the report clashed deafeningly within the narrow quarters.

The cook was a poor shot at any time, and at this moment he was at a special disadvantage. The bullet went close over the top of Woof's head and sang waspishly across the clearing. Woof turned and looked over his shoulder to see what the man had fired at. If anything was hit, he wanted to go and get it and fetch it for the man, as Jabe and Jinny had taught him to do. But he could see no result of the shot. He whined deprecatingly and ventured all the way into the cabin.

The cook felt desperately for another cartridge. There was none to be found. He remembered that they were all in the chest by the door. He crouched back in the bunk, making himself as small as possible, and hoping that a certain hunk of bacon on the bench by the stove might divert the terrible stranger's attention and give him a chance to make a bolt for the door.

But Woof had not forgotten either the good example of Jinny or the discipline of Mrs. Jabe's broom. Far be it from him to help himself without leave. But he was very hungry. Something must be done to win the favour of the strangely unresponsive round-faced man in the bunk. Looking about him anxiously, he espied a pair of greasy cowhide shoes lying on the floor near the door. Picking one up in his mouth, after the manner of his retriever foster-mother, he carried it over and laid it down, as a humble offering, beside the bunk.

Now, the cook though he had been undeniably frightened, was by no means a fool. This touching gift of one of his own shoes opened his eyes and his heart. Such a bear, he was assured, could harbour no evil intention. He sat up in his bunk.

"Hullo!" said he. "What ye doin' here, sonny? What d'ye want o' me, anyhow?"

The huge black beast wagged his hind-quarters frantically and wallowed on the floor in his fawning delight at the sound of a human voice.

"Seems to think he's a kind of dawg," muttered the cook thoughtfully. And then the light of certain remembered rumours broke upon his memory.

"I'll be jiggered," said he, "ef 'tain't that there tame b'ar Jabe Smith, over to East Fork, used to have afore he was burnt out!"

Climbing confidently from the bunk, he proceeded to pour a generous portion of molasses over the contents of the scrap pail, because he knew that bears had a sweet tooth. When the choppers and drivers came trooping in for dinner, they were somewhat taken aback to find a huge bear sleeping beside the stove. As the dangerous-looking slumberer seemed to be in the way - none of the men caring to sit too close to him - to their amazement the cook smacked the mighty hind-quarters with the flat of his hand, and *bundled* him unceremoniously into a corner. "'Pears to think he's some kind of a dawg," explained the cook, "so I let him come along in for company. He'll fetch yer shoes an' socks an' things fer ye. An' it makes the camp a sight homier, havin' somethin' like a cat or a dawg about."

"Right you are!" agreed the boss. "But what was that noise we heard, along about an hour back? Did you shoot anything?"

"Oh, that was jest a little misunderstandin', before him an' me got acquainted," explained the cook, *with a trace of embarrassment*. "We made it up all right."

"The Bear Who Thought He Was A
Dog" by Charles G. D. Roberts
in *THIRTEEN BEARS*, E. H. Bennett
(Ed.), The Ryerson Press,
Toronto, 1947.

Reprinted with the permission
of Lady Joan Roberts.

FIC 101

THE BEAR WHO THOUGHT HE WAS A DOG

1. Why was the cook at a special disadvantage when he fired at Woof?

(A) He didn't really want to hit Woof.
(B) He was afraid of the bear.
(C) He was firing within a small area.
(D) He knew he had only one shell.

2. Put these events in the correct sequence:

1. The cook crouched in the bunk.
2. The cook put molasses on the scraps.
3. The cook shot at Woof.
4. The cook looked for a cartridge.

(A) 2, 1, 4, 3
(B) 1, 3, 2, 4
(C) 3, 4, 1, 2
(D) 4, 2, 3, 1

3. "Bolt" in line 20 means

(A) lock.
(B) bar.
(C) grab.
(D) dash.

4. Although Woof was hungry he did not take the bacon which was beside the stove. Why?

(A) Woof hadn't noticed it.
(B) He knew the cook would give him molasses.
(C) The cook was watching him carefully.
(D) It hadn't been offered to him.

Grade 7 also 8

Time 10 minutes

Objectives

1 - 1.5
2 - 4.2.4
3 - 4.3.3
4 - 4.2.4
5 - 4.2.4
6 - 4.2.4
7 - 4.3.3
8 - 1.5
9 - 1.5

Pool Objectives

1 - INF 1
EFF 1
2 - COMP 1
3 - COMP 2
4 - COMP 1
5 - COMP 1
6 - COMP 1
7 - COMP 2
8 - INF 2
9 - INF 2
EFF 2

Answers

1 - B
2 - C
3 - D
4 - D
5 - D
6 - C
7 - A
8 - B
9 - C

5. The cook realized Woof thought he was a dog when

   (A) Woof wagged his haunches coaxingly.
   (B) Woof whined as he entered the cabin.
   (C) Woof carried the shoe to the bunk.
   (D) Woof wagged his tail and rolled on the floor.

6. The cook gave Woof molasses because

   (A) he didn't want to waste the bacon.
   (B) he wanted to lure the bear outside.
   (C) he knew bears liked molasses.
   (D) he wanted to distract his attention.

7. "Bundled" in line 57 means

   (A) pushed.
   (B) packaged.
   (C) confined.
   (D) tossed.

8. The cook replied "with a trace of embarrassment" (line 68) because

   (A) he didn't want to admit he was a poor shot.
   (B) he now realized Woof was harmless.
   (C) it was awkward to explain why the bear was in the kitchen.
   (D) he had used up all the ammunition.

9. In this selection the cook appears

   (A) stupid.
   (B) heartless.
   (C) clumsy.
   (D) cruel.

THE BEAR WHO STOLE THE CHINOOK

In this long-ago year, the snow came early, and lay deep, the wind blew from the north, cold and bitter, and the Chinook did not come. The Indians shivered in their lodges, for the snow made it hard to get wood for the fires. After a while, their food was gone. The children cried with hunger, and the hunters could find no game at all - everything had been driven away by the blizzards. Every morning, and every night, the Old Ones went out to look for the great, clear, blue arch that tells of the coming of the Chinook. But the grey clouds lay flat on the mountains and the Chinook did not come. In this camp there was a poor orphan boy, living alone. He suffered even more than the others did, for his tepee was old and tattered, and his clothing ragged. The others in the tribe did not think much of him, and his only friends were the birds and the animals. He talked to them, and often they shared his scanty food. Now, he called upon them for help.

A-pe'si, the coyote, came, and Se-pe'tse, the owl and his family, Ma'mi'as-sik-ami, the magpie, and A-pau, the weasel. They sat down in the poor boy's lodge, to talk. If it would only get warmer, they said. The magpie, you know, is a dreadful gossip. He goes everywhere, and sees everything and, consequently, quite often he knows more than ordinary folk. So they asked him a question: What had become of the Chinook?

"For myself," said Ma'mi'as-sik-ami, "I do not know. But I have many relatives, and many of them live in the mountains. Some of them will know. I shall go ask them." And he flew away. After a while, he came back. "My relatives say," he told them, "that there is a great bear living far back in the mountains. He has stolen the Chinook, and he is keeping it fastened up in his lodge, so that he may be warm all winter."

The friends held a council of war. They decided that they would go to the mountains and set the Chinook free. They took a pipe, to make medicine smoke, and off they went. In the lead was Ma'mi'as-sik-ami, who acted as scout. The others caught birds and small animals for the boy to eat, and at night Coyote and his family lay all round him, and kept him warm. For days and days they travelled. At last, Ma'mi'as-sik-ami told them they were near the den of the Bear. Indeed, they could hear him as he snarled savagely. Se-pe'tse sent his wife to look through the hole in the lodge, so that they might know how the Chinook was kept. But the Bear was very watchful, and when he saw the owl's wife peeking through the hole in his lodge, he took a fire-stock and hit her in the eye with it. She flew away crying. Se-pe'tse sent his children, one by one. The same thing happened to each of them. Then, he went himself. The bear poked him with a firestick, too, and he, too flew away crying. That is why, even to this day, owls have such big eyes.

"Let me go," said A-pau, the weasel. And he went to the lodge, and peeked through the hole as Se-pe'tse and his family had done. But A-pau, you know, moves very quickly, and, when he saw the Bear look toward the hole, he ducked his head, and the Bear, seeing only his white fur, thought it was just a bit of snow, and he paid no more attention. And A-pau the weasel came back to his friends. "The Bear is huge, and very fierce," he said. "And he has the Chinook tied up in an elkskin bag, at the back of his lodge, farthest from the door. How we can get it, I do not know."

"I shall make a medicine smoke, and blow it into the lodge," said the boy. "It will make the Bear sleepy." So he filled his pipe, and sat down outside the lodge to smoke. He smoked and he smoked. The Bear began to yawn, and nod his head. At last he went to sleep. The Coyote crept quietly into the lodge, seized the bag with his teeth and dragged it outside. But they could not untie it. And the thongs were tough, too tough for even A-pau's teeth to cut. While they were discussing what to do, they heard a small voice saying, "Ne-sa (brother), let me try." They looked and there was a prairie chicken.

"Very well, little brother," said the boy. The prairie chicken flew up on the bag and began to pick out the stitches along the side of it. When only a few of the stitches were broken, the Chinook poured out of the bag, and it began to blow over the country. Snow melted, and water began to run. When the prairie chicken flew down to the ground, mud splashed on his feathers ... and that is why, even to this day, the prairie chicken has spots.

The Bear woke up, and came roaring out of his lodge, and the friends fled. But the Bear could never recapture the Chinook, and, ever since then, bears have slept all winter. And that is why, when they wake up in the spring, they are dreadfully cross. And ever since then, the snow can be deep, and the cold bitter, but, in a short while, the Chinook will come blowing over the mountains, and everyone is happy again.

From THE BEAR WHO STOLE THE
CHINOOK AND OTHER STORIES by
Frances Fraser, Macmillan of
Canada.

Reprinted with the permission
of Frances Fraser.

FIC 102

THE BEAR WHO STOLE THE CHINOOK

1. This story is told

   (A) to describe a Chinook.
   (B) to explain how a human can be a friend to animals.
   (C) to describe the relationships among animals.
   (D) to explain why bears sleep in winter.

2. Which is a sign that the Chinook is coming?

   (A) melting snow.
   (B) blue sky.
   (C) warm wind.
   (D) bears out of hibernation.

3. The animals loved the boy because

   (A) he knew where the Chinook was hidden.
   (B) he was an orphan.
   (C) he treated them kindly.
   (D) he asked for help.

4. The magpie is famous for his

   (A) inquisitiveness.
   (B) intelligence.
   (C) large family.
   (D) appetite.

5. Which animals contributed the best information about the location of the Chinook?

   (A) the magpie and the owl.
   (B) the owl and the weasel.
   (C) the magpie and the weasel.
   (D) the weasel and the prairie chicken.

__Grade__ 7 also 8

__Time__ 10 minutes

__Objectives__

1 - 5.3.1
2 - 1.5
3 - 4.2.4
4 - 4.2.4
5 - 4.2.4
6 - 4.2.4
7 - 1.5
8 - 4.2.4

__Pool Objectives__

1 - INF 1
2 - INF 1
EFF 1
3 - COMP 1
4 - COMP 1
5 - COMP 1
6 - COMP 1
7 - INF 2
EFF 2
8 - COMP 1

__Answers__

1 - D
2 - B
3 - C
4 - A
5 - C
6 - D
7 - A
8 - B

. Which animals contributed most to the recapture of the Chinook?

(A) the owl, the weasel, and the boy
(B) the owl, the weasel and the prairie chicken
(C) the coyote, the owl, and the boy
(D) the weasel, the prairie chicken, and the boy

7. In the search for the Chinook, the author emphasizes the animals'

(A) cooperation.
(B) courage.
(C) frustration.
(D) watchfulness.

8. This story is called THE BEAR WHO STOLE THE CHINOOK. Which would be a good alternative title?

(A) Why the Owl Has Big Eyes
(B) How the Animals Brought Spring
(C) Why the Prairie Chicken Has Spots
(D) Animal Travels and Adventures

GIRLS RECOUNT SCARY TALE OF ESCAPE FROM BLACK BEAR

The most frightening experience for any child would probably be a confrontation with a Big Bad Wolf near grandma's house. However, for Paula Swayne, 13, 234 Lee Ave., and her cousin Louise Foster, 12, the wolf was a bear and the event was no fairy tale.

While they were walking their grandparents' dog in the Besserer Rd. area, off Hwy 11, a black bear charged after the trio. At one point during the chase the bear nipped at Paula's foot, tearing the back of her shoe. Paula was unhurt.

The two girls were on a weekend visit with their grandparents, Mr. and Mrs. Ed Swayne, 89 Besserer Rd., and one Sunday afternoon decided to take Teddy the part-beagle and retriever dog for a walk.

Their afternoon stroll was down Besserer Rd. to a winding bush trail that led to a sand pit road. The terrifying event unfolded when the dog began to bark. The dog's undivided attention was focused on the black bear behind a sand pile. The girls had not yet seen the bear.

"The dog was on a leash and when the bear finally came into view, attracted by the dog's bark, I instructed the dog to head for home and we quickly followed behind," said Louise.

"We ran down the road and back onto the path. I think the bear took a short cut because at that point it was right behind me and grabbed my heel," Paula said. "I quickly kicked backwards and the bear let go," she said.

The chase continued as Paula ran down the path towards Besserer Rd. "Further down the path I tripped and when I looked around the bear was up on its hind legs ready to pounce. I got up quickly and started to run again. The bear turned around and went the other way," Paula said.

Mrs. Swayne, the girl's grandmother, said the two girls arrived home out of breath, exhausted and speechless.

Roger Wolfe with the Ministry of Natural Resources, Game and Fish Division, said the bear probably chased the girls for one of two reasons. She may have had cubs in the area and was prepared to protect them, or the dog's barking had her confused. When the bear realized she was chasing humans, this curtailed her aggressiveness.

Mrs. Swayne said from the girls' description the bear was not fully grown, but maybe about two or three years old.

THE NORTH BAY NUGGET,
July 6, 1976.

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of The North Bay Nugget.

SOC 100

GIRLS RECOUNT SCARY TALE OF ESCAPE FROM BLACK BEAR

1. This newspaper article is intended
   - (A) to demonstrate why bears are dangerous.
   - (B) to describe an incident with a bear.
   - (C) to persuade the reader to avoid bears.
   - (D) to explain the behaviour of black bears.

2. "Confrontation" as used in line 2 means
   - (A) a frightening experience.
   - (B) a race for one's life.
   - (C) being face to face.
   - (D) a fight.

3. This incident happened
   - (A) along a highway.
   - (B) in the bush.
   - (C) in a town.
   - (D) on a farm.

4. The girls first recognized the danger when
   - (A) they saw the bear.
   - (B) the dog warned them.
   - (C) the bear attacked.
   - (D) the dog ran away.

Grade 7 also 8

Time 5 minutes

Objectives

1 - 5.3.1
2 - 4.3.3
3 - 4.2.4
4 - 4.2.4
5 - 4.2.4
6 - 4.2.4
7 - 4.3.3

Pool Objectives

1 - INF 1
2 - COMP 2
3 - COMP 1
4 - COMP 1
5 - COMP 1
6 - COMP 1
7 - COMP 2

Answers

1 - B
2 - C
3 - B
4 - A
5 - D
6 - B
7 - C

5. Place these events in the correct sequence:

1. The bear seized Paula's heel.
2. The dog headed for home.
3. The girls started to run.
4. Paula fell down.

(A) 3, 2, 4, 1
(B) 2, 1, 4, 3
(C) 4, 1, 3, 2
(D) 2, 3, 1, 4

6. Roger Wolfe said the bear's attack may have been the result of

(A) bad temper.
(B) confusion.
(C) curiosity.
(D) hunger.

7. "Curtailed" as used in line 45 means

(A) increased.
(B) continued.
(C) reduced.
(D) started.

ALGONQUIN PARK BEARS IN RESEARCH PROGRAM

DORSET, Ont. (CP) - Algonquin Park officials have been able to reduce the park's annual bear kill by incorporating nuisance bears into a research program.

Warren May, University of Guelph student who heads the bear-trapping team, said: "In 1972 we shot 45 bears. So far this year we've killed only two."

"We used to catch a nuisance bear once, twice, maybe three times, then shoot it. Now we recapture the bears if they return to molest a campsite no matter how many times it happens. By recapturing the animals we can gather data on their growth rates, parasites and movements."

The only bears we shoot are bears that break into occupied tents or charge tourists. Three days ago a bear broke into eight tents in three nights. One tent was occupied. We shot that animal.

"Earlier this summer a camper going to the washroom in the dark walked near a bear. It stood up and swatted him in surprise, cutting his hand slightly."

May gestured toward a trap. "I think this is the bear," he said.

Inside, a placid 800 kilogram bear sat peering out. It was heavily drugged.

"He's the second-largest we've ever caught. Not a speck of fat on him. He'll be an awful big bear when he fattens up for hibernation."

"We're going to take him 100 kilometers back into the park. He didn't go out of his way to injure anyone, just reacted to being taken by surprise."

May, Jennifer Doole, Ken O'Driscoll, Louise McIntyre and Robert Crawford form Algonquin Park's student bear-trapping crew. They spend their entire summer intercepting and trapping bears.

Their sympathy doesn't lie with tourists but with bears.

"A fed bear is a dead bear," May said. "It's not that people actively hand-feed bears, it's just that they leave their food out where bears will find it. Campers should keep their food coolers in trees or in car trunks. Once a bear comes into a campsite and finds food, it just keeps coming back."

"The more often they come to a campsite and find food, the worse their habit gets. They'll lose all fear of humans and start coming into campsites at mid-day. The larger the bear, the more confident it seems to be."

May once shot a charging sow bear to protect a group of curious campers. "About two dozen people treed a pair of cubs at three o'clock in the morning. They kept them up the tree until 6 p.m., about 15 hours."

"I went down to the campsite the moment I heard about it. When I got there I noticed the sow, pacing back and forth, just out of sight. Then the tired cubs started to squall. The sow charged right at the campers. It didn't look like she was going to stop, so I shot her."

"People crowded around her the moment she fell. They didn't stop to consider she might only be wounded."

The crew uses three capture techniques.

"The best-known method is the culvert trap," May said. "It's mounted on a trailer and is fitted with a quarter-inch-thick, guillotine-like steel door. The bear enters the trap, tugs at a bait, releases the door and traps himself."

Barrel traps made by welding two large steel drums together end-to-end, look like small culvert traps. "They're cheap to make and you can haul them into some interior campsites. They'll handle all but the biggest bears."

The most adaptable and effective technique is snaring the bear's feet with wire cables, then drugging it. "They really tear the ground up around the snare but don't hurt themselves. I've never even seen one limp after we release it from a snare."

THE NORTH BAY NUGGET, August 6, 1977

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SOC 101

ALGONQUIN PARK BEARS IN RESEARCH PROGRAM

1. This newspaper article is based on

   (A) a story.
   (B) a description.
   (C) a summary
   (D) an interview.

2. This newspaper article includes

   (A) an account of the research being conducted.
   (B) advice to campers on storing food.
   (C) information on the life cycle of bears.
   (D) comparison of the behaviour of Algonquin Park bears and bears elsewhere.

3. The word "placid" (line 22) means

   (A) calm.
   (B) nervous.
   (C) vicious.
   (D) angry.

4. The bear in the cage

   (A) had broken into several tents.
   (B) had attacked campers.
   (C) had accidentally run into a camper.
   (D) was being fed to regain his weight.

5. Mr. May suggests that bears who break into tents are

   (A) trying to attack humans.
   (B) protecting their cubs.
   (C) looking for food.
   (D) satisfying their curiosity.

Grade 7 also 8

Time 10 minutes

Objectives

1 - 5.3.1
2 - 4.2.4
3 - 4.3.3
4 - 4.2.4
5 - 4.2.4
6 - 1.5
7 - 1.5
8 - 1.5

Pool Objectives

1 - INF 1
2 - COMP 1
3 - COMP 2
4 - COMP 1
5 - COMP 1
6 - INF 2
7 - INF 1
    EFF 1
8 - INF 2

Answers

1 - D
2 - B
3 - A
4 - C
5 - C
6 - D
7 - B
8 - C

6. Mr. May expresses

(A) a preference for the culvert trap.
(B) a preference for the barrel trap.
(C) a preference for the snare.
(D) no preference.

7. By "A fed bear is a dead bear," (line 36) Mr. May means,

(A) some people attempt to poison bears.
(B) fed bears usually cause trouble and have to be killed.
(C) many bears become ill from our food.
(D) food is used as bait to trap bears.

8. Which best expresses Mr. May's opinion in this article?

(A) Bears are rather dangerous, unpredictable animals.
(B) The research will be valuable in protecting human life.
(C) Campers and tourists behave foolishly.
(D) Provincial parks, such as Algonquin, must be preserved as wilderness areas.

THE GRIZZLY BEAR

The Grizzly Bear has a reputation for ferocity. A full-grown grizzly may be 2.5 metres long and weigh 420 kilograms. Its name is derived from the grizzled appearance of its fur, which ranges in color from a yellowish-tan to very dark brown. In all cases, the tips of the hairs are white. A grizzly can also be recognized by a characteristic hump at its shoulders.

The grizzly's domain once stretched across the western half of North America from northern Mexico through Canada and Alaska. They are still found in wild areas of Canada and Alaska, but south of the Canadian frontier there are now thought to be less than a thousand grizzlies. Most of these have retreated into the high wilderness of the Rocky Mountains. The best known grizzly population is in Yellowstone National Park. About 200 grizzlies are believed to inhabit this park; here, under man's protection and observation, they appear to be holding their own.

Much has been learned of the living habits of the grizzly bear through studies carried out on the bears of Yellowstone Park. They are omnivorous feeders, subsisting on nuts, berries, plant shoots, the soft cambium of trees, and small rodents. They also attack large game, such as bison, if food is scarce. However, these bears are often too slow to catch many of the large hoofed animals.

Females are sexually mature at the age of 3 or 4 years. They then mate every other year, giving birth to 1, 2, but rarely 3 or more cubs, which weigh less than 1 kilogram at birth. The cubs are entirely under the mother's care, and the mother is highly protective of them. Male grizzlies, including the father and cubs of the previous litter will attack the cubs if given the chance. The cubs remain in the den where they were born until they are about 4 months old.

Grizzlies are not monogamous and do not form family groups. However, there is a social order among these bears in which dominance is determined by size, aggressiveness, and experience. They seldom fight over food, but males do engage in bloody battles over females. Females with cubs are more aggressive than those without them, and they will defend their young fiercely against attack. In the social scale this places them on a level where they defer only to males who are larger than they are.

From THE ILLUSTRATED
ENCYCLOPEDIA OF THE ANIMAL
KINGDOM, H. Kondo (Ed.),
published by Danbury Press
for Grolier Enterprises
Incorporated, 1972.

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SCI 100

THE GRIZZLY BEAR

1. This account is chiefly about

   (A) examples of grizzly bear ferocity.
   (B) where grizzlies can be found.
   (C) the rearing of cubs.
   (D) the grizzly's way of life.

2. The grizzly gets its name from

   (A) the fierceness of its reputation.
   (B) the colouring of its fur.
   (C) the hump on its shoulder.
   (D) the huge size of the grown bear.

3. We may conclude from the information supplied that

   (A) there are now more grizzlies in Yellowstone Park than in Canada.
   (B) there are about a thousand grizzlies in the United States outside Yellowstone Park.
   (C) much of the remaining grizzly population lives north of the United States.
   (D) grizzlies are fairly common across western North America.

4. "Omnivorous feeders" (line 21) means that grizzlies eat

   (A) both plants and animals.
   (B) large amounts of food.
   (C) chiefly small animals.
   (D) both large and small animals.

5. Large animals are seldom caught by grizzlies because

   (A) grizzlies move more slowly.
   (B) large animals are too powerful.
   (C) grizzlies prefer nuts and berries.
   (D) few large animals inhabit grizzly territory.

Grade 7 also 8

Time 10 minute

Objectives

1 - 4.2.4
2 - 4.2.4
3 - 1.5
4 - 4.3.3
5 - 4.2.4
6 - 4.2.4
7 - 4.3.3
8 - 4.2.4
9 - 4.2.4
10 - 1.5

Pool Objective

1 - COMP 1
2 - COMP 1
3 - INF 2
4 - COMP 2
5 - COMP 1
6 - COMP 1
7 - COMP 2
8 - COMP 1
9 - COMP 1
10 - INF 2

Answers

1 - D
2 - B
3 - C
4 - A
5 - A
6 - B
7 - C
8 - D
9 - B
10 - B

6. Once mature, female bears usually have

(A) one or two cubs every year.
(B) one or two cubs every second year.
(C) three or more cubs every year.
(D) three or more cubs every second year.

7. "Dominance" (line 38) means

(A) class.
(B) age.
(C) control.
(D) intelligence.

8. According to this selection, male grizzlies often fight over

(A) food.
(B) territory.
(C) cubs.
(D) females.

9. According to this selection, female grizzlies usually fear

(A) the male grizzlies.
(B) only larger male grizzlies.
(C) other females with cubs.
(D) any large hoofed animal.

0. It is reasonable to conclude from this passage that the grizzly population

(A) is now beginning to increase.
(B) is now reasonably steady.
(C) will continue to decline.
(D) is now more widespread.

ON THE ROOF OF THE WORLD

From somewhere far off to seaward came across the stillness a light sound, the breaking of thin ice, the tinkle of splashings frozen as they fell. The great white bear understood that sound. He had been waiting for it. The seals were breaking their way up into their air holes to breathe. Noiselessly as a drifting wraith of snow, the bear went toward the sound. Then suddenly he dropped flat and seemed to vanish. So smooth was his movement, so furtive and so fitted to every irregularity of the icy surface, that if the eye once lost him it might strive in vain to pick him up again.

Nearer, nearer he crept, till at last he could make out the dark shapes of the seals, vague as shadows emerging for a few moments to sprawl upon the edge of the ice. Every few seconds one would slip into the water again while another would awkwardly scramble forth. These breathing spells were their moments of greatest peril. Close to the edge of the hole they sprawled; always one or another kept anxious watch, scanning with mild, bright eyes the menacing solitude wherein they seemed the only things alive.

About this time, from one of a group of tiny, snow-covered mounds huddled along the base of the Little Hills, emerged a man. His squat figure was clothed and hooded in furs. He noted the fall of the wind, the savage intensity of the cold, and his eyes brightened with hope. He had no fear of the cold, but he feared the hunger which was threatening the lonely village. During the long rage of the wind, the supply of food in his igloo had run low. For some moments he stood motionless, peering and listening as the bear had done. Suddenly he, too, caught the far-off light crashing of brittle ice. On the instant he turned and crawled hastily back into the hut.

A moment later he reappeared, carrying two weapons, besides the long knife stuck to his girdle. One of these was an old Hudson's Bay Company musket. The other was a spear of spliced bone, with a steel head securely lashed to it. Ammunition was much too precious to be expended, except in some emergency wherein the spear might fail. Without waiting for a repetition of the sounds, he started off at once unerringly in the direction whence they had come. For some way he went erect and in haste, though as soundlessly as the bear. Then throwing himself flat, he followed exactly the bear's tactics, till, at last, peering cautiously over a jagged ice ridge, he, too, could make out the quarry watchfully coming and going about the brink of the air hole.

He was soon within gunshot, but in that dim light his shooting would be uncertain. He preferred to worm his way nearer and then trust to his spear, which he could drive halfway through the tough bulk of a walrus. This was the critical point. If he could writhe his body over the crest and down the other side, he would be within safe spear shot. He lay absolutely still, summoning wits, nerves and muscles alike to serve his will with their best.

Just at this moment a ghostly light waved broadly across the solitude. There were three seals out upon the ice at that moment and they all lifted their eyes simultaneously to greet the illumination. Some distance away, at the other side of the air hole, the great white bear also raised his eyes toward that mysterious light, troubled at heart because he knew it was going to hamper his hunting.

For perhaps two minutes the seals were motionless, profiting by the sudden brightness to scrutinize the expanse of ice and snow in every direction. Then, quite satisfied that no danger was near, they resumed their sportive plungings. For all their vigilance, they had failed to detect, on the one side, a narrow, black-tipped muzzle lying flat in a cleft of the ice ridge, or, on the other side, a bunch of grayish fur, which covered the head of the man from the igloo beside the Little Hills.

And now, while neither the man nor the bear dared to stir, the still silver radiance of the aurora broke up and flamed into a riot of dancing colour. Unearthly green, palpitating into rose, and thinnest sapphire, and flame colour, and ineffably tender violet, the dance of these cohorts of the magnetic rays went on, across the stupendous arc of sky.

The man, afraid of freezing in his unnatural stillness, shrank back down the ridge and began twisting his body, noiselessly but violently to set his blood in motion, and the bear, trusting to the confusion of shifting lights, slipped himself over the ridge and into a convenient crevice. Under the full but bewildering glare of that celestial illumination, he had gained a good three metres upon his human rival. The man's eyes reappeared just then at the crest of his ridge. Their piercing glance lingered, as if with suspicion, upon the crevice wherein the bear had flattened himself. Was there something unduly solid in that purple shadow in the crevice? No, a trick of the witch lights, surely. The piercing eyes returned to their eager watching of the seals.

"On the Roof of the World" by
Charles G. D. Roberts in
THIRTEEN BEARS, E. H. Bennett
(Ed.), The Ryerson Press,
Toronto, 1947.

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of Lady Joan Roberts.

FIC 300

ON THE ROOF OF THE WORLD

1. "Noiselessly as a drifting wraith of snow" in lines 6 and 7 suggests

   (A) the bear moves like a ghost.
   (B) the bear's whiteness hides him in the snow.
   (C) the bear is creeping behind a snowdrift.
   (D) the bear's breath surrounds him like a white cloud.

2. The snow covered mounds are

   (A) smaller hills.
   (B) homes.
   (C) piles of ice.
   (D) snowdrifts.

3. The man carries a spear as well as a gun because

   (A) a gun makes a lot of noise.
   (B) the gun is not as accurate.
   (C) he is looking for a variety of game.
   (D) he wants to save ammunition.

4. "Unerringly" in line 44 means

   (A) rapidly.
   (B) cautiously.
   (C) accurately.
   (D) uncertainly.

5. By "This was the critical point," (line 55) the author means that

   (A) the man has reached exactly the right place.
   (B) the man must make an important decision.
   (C) the spear is so sharp that a kill is almost certain.
   (D) the seals may spot the man at any moment.

Grade 8 also 7

Time 15 minutes

Objectives

1 - 5.1.4
2 - 1.5
3 - 4.2.4
4 - 4.3.3
5 - 1.5
6 - 4.3.3
7 - 4.3.3
8 - 4.2.4
9 - 4.2.4
10 - 5.3.1
11 - 4.2.4
12 - 4.2.4
13 - 1.2
1.6

Pool Objectives

1 - INF 4
2 - INF 1
EFF 1
3 - COMP 1
4 - COMP 2
5 - INF 1
EFF 1
6 - COMP 2
7 - COMP 2
8 - COMP 1
9 - COMP 1
10 - INF 1
11 - COMP 1
12 - COMP 1
13 - INF 2

6. "Simultaneously" in line 63 means

(A) together.
(B) hopefully.
(C) alertly.
(D) fearfully.

7. "Vigilance" in line 72 means

(A) watchfulness.
(B) curiosity.
(C) fear.
(D) activity.

8. Which of the following terms does not refer to the Northern Lights?

(A) "aurora"
(B) "celestial illumination"
(C) "stupendous arc"
(D) "witch lights"

9. In the last paragraph, the man began twisting his body

(A) to slide down the hill.
(B) to get a better view of the seals.
(C) to force his way into the crevice.
(D) to get warm.

10. The writer in his description emphasizes

(A) the similarities in the behaviour of the man and the bear.
(B) some of the differences between the man and the bear.
(C) the dangers of hunting in the Arctic.
(D) the foolish playfulness of the seals.

11. At the point where the story breaks off

(A) the bear knows the man is there, but the man doesn't know the bear is.
(B) the man knows the bear is there, but the bear doesn't know the man is.
(C) neither knows the other is there.
(D) both are aware that something is there, also hunting, though not what.

Answers

1 - A
2 - B
3 - D
4 - C
5 - B
6 - A
7 - A
8 - C
9 - D
10 - A
11 - C
12 - C
13 - D

12. At the point where the story breaks off

(A) the seals have become very suspicious of danger.
(B) the aurora is making it easier for both hunters.
(C) the bear has the advantage in reaching the seals first.
(D) the man is beginning to close in on the seals.

13. The continuation of the story will likely concern chiefly

(A) the fading of the Northern Lights.
(B) what happens to the seals.
(C) the dangers of hunting in the Arctic.
(D) the meeting of the man and the bear.

MIS 100

DICTIONARY EXERCISE

Many words have different meanings. Here is a common word "bear" for which sixteen different meanings are listed.

bear^1 bore, borne, bearing (transitive verb)

(A) To carry; convey.
(B) To show visibly.
(C) To conduct or guide.
(D) To spread; disseminate.
(E) To hold in the mind; maintain or entertain.
(F) To accept or acknowledge; assume, as responsibility or expense.
(G) To produce; give birth to.
(H) To manage or carry (oneself or a part of oneself).
(J) To render; give; to bear witness.
(K) To have or stand in (comparison or relation) with "to": What relation does his story bear to yours?
(L) To possess as a right or power: to bear title - v.i.
(M) To endure patiently; suffer.
(N) To move or lie in a certain direction; be pointed or aimed.
(O) To be relevant; have reference.

bear^2

(P) A large mammal having a massive, thickly furred body and a very short tail, as the grizzly bear, polar bear, etc.
(Q) A gruff, ill mannered, or clumsy person.

Grade 7 also 8

Time 8 minutes

Objectives

4.3.2
4.3.3
for all items

Pool Objectives

COMP 2 for all items

Answers

1 - E
2 - K
3 - N
4 - Q
5 - M
6 - F
7 - B
8 - O
9 - P
10 - A

Each sentence below uses one meaning of the word bear. On your answer sheet, opposite the number of the sentence, fill in the letter which corresponds to the correct meaning of the word.

1. Bear in mind the punishment, if you're caught.

2. Tom's story bears no resemblance to his brother's account of the incident.

3. If you bear north for three miles and then due east for about two more you will find the cabin.

4. His father is a huge, shambling bear of a man.

5. She bears his insults and abuse with unshakeable good spirits.

6. The company bears all travelling costs for its employees.

7. He bears his old battle scars with a pride that nears defiance.

8. New evidence bearing directly upon the case was found at the victim's summer residence.

9. He sighted a massive, furred mammal with yellow-white fur; he knew it was a polar bear.

10. The canoe and her crew were borne crazily along, helpless against the raging waters.

THE GRIZZLY

The grizzly (Ursus arctos horribilis Ord), a sub-species of the circumpolar brown bear, has always been something of an enigma. A large body of folklore and tales has grown up around this much talked about and feared, but little understood, animal. This large North American carnivore was first mentioned in the journals of the North American explorers by Hearne in 1795. But not until the 1960's did extensive studies in Canada and the United States make the grizzly bear and its habits better known.

Physical characteristics

The grizzly ranks with the polar bear as the largest terrestrial North American carnivore, and like the polar bear has a prominent hump over the shoulders formed by muscles of its massive forelegs. The grizzly's unique features are its somewhat dished face, and extremely long claws. Its colour ranges from nearly white or ivory-yellow to black. Generally grizzlies have light or grizzled fur on the head and shoulders, a dark body, and even darker feet and legs. The body shape and long fur tend to make grizzlies look heavier than they actually are. Although bears have been known to weigh as much as 550 kilograms, the average male weighs 270-350 kilograms and the female somewhat less.

Life history

Young grizzlies are born in a winter den usually during January or February. They are very small, weighing about 400 grams and measuring less than 220 millimetres long. The common litter size is two young, but it can range from one to four. The young grow very rapidly and when they leave the den with the mother in spring weigh about 10 kilograms. They continue gaining weight rapidly in the summer, and enter the winter den approaching 50 kilograms. Usually they remain with the mother until June of their second year.

Bears mate in June, probably not until they are three or four years old or older. Most records on the life span of bears come from animals in captivity. However, age can be determined by the number of layers in the cement holding the bear's tooth in the socket. By counting these layers - one layer appears for each year of the grizzly's life - it has been established that bears in the wild will live up to 25 years.

The grizzly is less active after breeding season and grows fatter on the abundant summer foods which help it to survive the winter in its den. The females usually den first, entering in either October or November, depending upon the weather and the bear's condition. The males are more likely to stay outside the den until well into December and often emerge from it as early as February or March. The females, especially those with offspring, tend to stay in the dens until the young are fairly well grown in late April or early May.

Contrary to a popular belief, grizzlies are not true hibernators. True hibernation requires a significant drop in body temperature and respiration rate, whereas the grizzly's body temperature drops only a few degrees and his respiration rate is only slightly below normal. Also, true hibernating animals such as ground squirrels fall into a deep winter sleep but grizzlies, like black bears, do not. At most they are lethargic and can even be active all winter.

Food Habits

Another misconception about the grizzly depicts him as a ferocious cattle killer. In fact, he is omnivorous - plants or vegetation make up most of his diet - and the cattle killers are very rare.

Upon emerging from their dens in the spring, grizzlies tend to frequent avalanche slides where the vegetation is first exposed, and there they are often observed digging for roots. During June and July both grizzlies and black bears graze on a wide variety of leafy plants in open areas of the forest. The onset of early summer and fall brings grizzlies a regular diet of berries.

Throughout the whole of their active seasons grizzlies do not pass up an opportunity to catch and eat ground squirrels, and in the alpine areas they will expend tremendous amounts of energy trying to dig out a single ground squirrel, often without success. Newly-born elk, moose and deer sometimes fall prey to the grizzly's appetite, but once these young animals are several weeks old they have little difficulty evading the bear. Grizzlies do occasionally kill full-grown deer, moose, elk, caribou and cattle, but this is not very frequent. They have an excellent sense of smell and can locate a dead animal from tremendous distances. A grizzly generally remains in the vicinity of the carrion until it is completely gone.

The grizzly's omnivorous tastes are responsible for the well-known sight of the grizzly prowling in garbage pits. Unfortunately, grizzlies who discover garbage pits may also find themselves confronting man, and the results can be tragic. Furthermore, garbage is not a healthy diet as the high sugar content in human foods causes a high incidence of tooth decay and gum disease in the bear's mouth.

The natural nomadic and anti-social tendencies of grizzlies clothe their movements in mystery. But, it is known that they prefer to travel along fairly well-defined trails which have become well worn over the years.

Relation to other animals

The grizzly matures late and produces its young only every other year. Its size enables it to rule over our native fauna without challenge from other animals. It has no natural enemies. The biggest threat to its territory is man.

Relations to man

A grizzly seldom looks for trouble. Its size allows it to avoid fights with other animals and, if at all possible, a grizzly will avoid contact with man. The grizzly is not as persistent around garbage dumps as the black bear, but occasionally its taste for garbage will give rise to trouble. If cornered a grizzly can ferociously defend itself and its territory.

Management and hunting

Grizzlies are hunted primarily as game animals, though each year some are killed as predators or when they become a threat to man. The bears are hunted throughout western Canada in both spring and fall. In spring, when it has just emerged from the den, a grizzly will reward a hunter with a sleek, soft hide. In fall, the hide is thicker since the bear is putting on underfur as a protection for its winter sojourn in the den. When an occasional grizzly begins to prey on domestic stock, conservation officers capture or kill the offending individual.

The relative scarcity of the grizzly plus its value as a trophy animal will necessitate more understanding of the animal and greater care in its management if the species is to survive. A true wilderness animal, the grizzly can survive only in relatively undisturbed areas. Man is the biggest threat to the grizzly, not so much through sport hunting as through the continual eroding of its habitat by the increase of human population.

From "The Grizzly", Canadian Wildlife Service, Environment Canada, Catalogue No. CW 69-4/38.

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SCI 500

THE GRIZZLY

Grade 9 also 8

Time 20 minutes

Objectives

1 - 4.2.4
4.3.3
2 - 4.2.4
3 - 4.2.4
4 - 4.2.4
5 - 1.5
6 - 4.2.4
7 - 4.2.4
8 - 4.2.4
9 - 4.2.4
10 - 1.5
11 - 4.3.3
12 - 4.2.4
13 - 4.3.3
14 - 4.3.3
15 - 4.2.4
16 - 4.3.3
17 - 1.5
18 - 1.5
19 - 5.3.1
20 - 4.2.5

1. "The grizzly is...an enigma" (lines 1 to 3) means that

   (A) it is usually carnivorous.
   (B) it has been the subject of many stories and legends.
   (C) it has been a puzzle.
   (D) it has been greatly feared.

2. The grizzly resembles the polar bear in

   (A) its range of colours.
   (B) its extremely long claws.
   (C) its dished face.
   (D) its size.

3. Which of the following especially distinguishes the grizzly?

   (A) its hump
   (B) its colour
   (C) its long claws
   (D) its massive forelegs

4. On average the grizzly at the end of its first summer of life reaches

   (A) almost its adult weight.
   (B) about one-half its adult weight.
   (C) about 50 kilograms.
   (D) about 10 kilograms.

5. Male grizzlies appear to be most active in

   (A) May - June.
   (B) July - August.
   (C) September - October.
   (D) late fall.

6. In this article, most of the information about the grizzly's life span comes from

(A) studies of bears in their native habitat.
(B) studies of bears in captivity.
(C) measurement of bears' size and weight
(D) study of layers of cement on the bears' teeth.

7. The duration of a grizzly's pregnancy is about

(A) 5-6 months.
(B) 7-8 months.
(C) 9 months.
(D) a year and 6 months.

8. Which is the usual pattern for the winter?

(A) The male enters the den later than the female and leaves sooner.
(B) The female enters the den later than the male and leaves sooner.
(C) The male enters the den later and leaves later.
(D) The female enters the den later and leaves later.

9. During the winter,

(A) the grizzly goes deeply asleep.
(B) the grizzly's rate of breathing drops greatly.
(C) the grizzly usually remains active.
(D) the grizzly sleeps lightly.

10. The writer appears to conclude that the grizzly is a serious threat to

(A) the cattle population.
(B) populations of moose, deer, and the elk, and squirrels.
(C) all the populations noted under (A) and (B).
(D) no particular animal population.

Pool Objectives

1 - COMP 2
2 - COMP 1
3 - COMP 1
4 - COMP 1
5 - INF 2
EFF 2
6 - COMP 1
7 - COMP 1
8 - COMP 1
9 - COMP 1
10 - INF 2
11 - COMP 2
12 - COMP 1
13 - COMP 2
14 - COMP 2
15 - COMP 1
16 - COMP 2
17 - INF 1
EFF 1
18 - INF 2
19 - INF 1
20 - N/C

Answers

1 - C
2 - D
3 - C
4 - C
5 - A
6 - B
7 - B
8 - A
9 - D
10 - D
11 - C
12 - B
13 - B
14 - A
15 - C
16 - D
17 - A
18 - A
19 - C
20 - B

11. "To frequent" in line 68 means

(A) to avoid carefully.
(B) to visit briefly.
(C) to stay near.
(D) to seek out.

12. In the summer, the chief ingredient in the grizzly's diet is

(A) dead animals.
(B) berries.
(C) squirrels.
(D) garbage.

13. "Nomadic" in line 97 means

(A) prowling.
(B) wandering.
(C) secret.
(D) unfriendly.

14. "Fauna" in line 104 means

(A) animal species.
(B) territory.
(C) plant life.
(D) mountains.

15. Over a period of two years, the female grizzly on average produces

(A) two cubs, one each year.
(B) four cubs, two each year.
(C) two cubs, both in the same year.
(D) six-eight cubs, three or more each year.

16. "Sojourn" (line 122) means

(A) cave
(B) warmth.
(C) journey.
(D) stay.

17. The best time to hunt the grizzly is

(A) early spring.
(B) early summer.
(C) late summer.
(D) the fall.

18. It is reasonable to conclude that if man stayed well away from the grizzly population, grizzlies would

(A) survive and do well.
(B) slowly starve themselves out of existence.
(C) gradually seek out civilized communities.
(D) become more ferocious.

19. Which picture of the grizzly does the writer stress?

(A) a ferocious animal
(B) an efficient hunter
(C) an animal that keeps to itself
(D) man's natural enemy

20. If the writer had included information about diseases that attack grizzlies, the information should appear under

(A) physical characteristics.
(B) life history.
(C) food habits.
(D) relation to other animals.

CAPTAIN WILLIAM JACKMAN

It was in the "October Gale" of 1867 that Captain William Jackman performed his feat of bravery. Many fishing vessels were wrecked and lost along Labrador that day, for it was one of the worst gales ever felt on that coast. Captain Jackman was at Spotted Island at the time, and while the storm was at its height he walked out from the settlement around the headland where the sea was breaking madly over a reef several hundred feet out from the shore. Captain Jackman said afterwards that something drew him out to the headland that day. Lucky it was for those aboard the little fishing schooner that he did go out, for the Sea Slipper was in a desperate plight.

The Sea Slipper carried far more than her usual number of men, for shortly before this she had met an accident. She was on her way home to Newfoundland, when in thick weather she ran into another fishing schooner. The other schooner sank, but not before the crew of the Sea Slipper had succeeded in getting all hands off the sinking vessel. The number then on board was twenty-seven.

The Sea Slipper had run upon a reef 200 metres out from the headland of Spotted Island. The bottom of the vessel was being badly smashed on the jagged reef; she could not possibly live in that sea more than another few hours. It was impossible to launch a boat, and there was no other way for those aboard her to get safely to shore. Only one man stood between them and death.

Seeing the doomed vessel pounding on the reef, Captain Jackman estimated that she could not possibly last more than two hours - perhaps not even an hour. He turned quickly to his companion, and told him to run back to the settlement and return with ropes and any available men. Captain Jackman, pulling off his coat and heavy boots, plunged into the foaming sea and struck out powerfully for the wreck 200 metres away.

Captain Jackman was a good swimmer, one of the best this country has ever seen, but it took every ounce of his strength and spirit to fight his way through that mad sea to the doomed schooner. He did not go aboard. Holding on for a few moments to the rail of the schooner, which was down to the water's edge, he recovered his breath and then offered to carry one of the men to safety. Landing this man in safety, and pausing a few moments to recover a little from his great exertions, he plunged back into the sea and swam out again to the schooner, and again he returned to the shore with one of her crew. Nine times more he swam out those 200 metres through the raging sea, nine times more returning with a man.

Just as he reached the shore with the eleventh man, back came his companion with a long rope. Captain Jackman tied one end of the rope around a heavy rock on the shore, and the other end around his own waist. With that he plunged back into the sea again and swam out once more to the vessel, those ashore helping to haul him and his human burden through the water back to safety. Fifteen times he swam to the schooner after he got the rope, making a total of twenty-six out and twenty-six back.

When he had brought the last man ashore Captain Jackman turned to the little group of survivors and asked if everybody had been saved. Yes, they said, all had now been saved except one woman who was still aboard and she was in dying condition. If she were not already dead, then she would certainly expire before she could be brought to land. They told him that he would be risking his life unnecessarily if he went out again for the dying woman.

Turning a deaf ear to these arguments, he exclaimed, "Living or dead, I'll not leave her there!" and slipping into the sea one last time, fought his way to the schooner. This time he had to go on board the vessel and below into the cabin, where the woman was lying in a berth. Gathering her in his great arms, Jackman returned to the deck and slipped over the side into the water for his last trip back to shore.

The survivors of the wrecked vessel had spoken the truth. The woman was too far gone to survive being carried through the raging sea - for the storm had not abated in the least - and although alive when she reached the shore, she lived long enough only to thank her rescuer for his bravery.

It is said that when Captain Jackman's father heard about his son's wonderful feat, his only remark was: "If you had not brought that woman ashore I'd never have forgiven you."

Jackman was awarded a medal by the Royal Humane Society for his remarkable bravery, but so modest a hero was he that after receiving the medal he handed it to his wife, asked her to put it away for him, and was never known to refer to it again.

From "Captain William Jackman"
by J. R. Smallwood in DORYLOADS,
Kevin Major (Ed.), Breakwater
Books Ltd., Portugal Cove,
Newfoundland.

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of Breakwater, Canada's
Atlantic Publisher.

SOC 102

CAPTAIN WILLIAM JACKMAN

We learn that Captain Jackman went for his walk because

(A) his father wanted him to investigate the storm.
(B) he somehow felt that he should go.
(C) he realized the Sea Slipper was in trouble.
(D) he wanted to experience the storm.

2. The rope was used

(A) to guide the swimmers trying to reach the shelter.
(B) to pull the boat closer to shore so no one would have as far to swim.
(C) to pull in Jackman and the person he was rescuing.
(D) to steady the boat so it wouldn't sink so quickly.

3. "Abated" in line 82 means

(A) worsened.
(B) decreased.
(C) stopped.
(D) raged.

4. Captain Jackman swam to the ship and back

(A) fewer than fifteen times.
(B) fifteen times.
(C) twenty-six times.
(D) more than twenty-six times.

5. From his remark we may conclude that Captain Jackman's father was

(A) uncaring.
(B) demanding.
(C) annoyed.
(D) cruel.

Grade 7 also 8

Time 12 minutes

Objectives

1 - 4.2.4
2 - 4.2.4
3 - 4.3.3
4 - 4.2.4
5 - 1.5
6 - N/C
7 - 6.2

Pool Objectives

1 - COMP 1
2 - COMP 1
3 - COMP 2
4 - COMP 1
5 - INF 1
EFF 1
6 - LIT 3
7 - LIT 1

Answers

1 - B
2 - C
3 - B
4 - D
5 - B
6 - C
7 - C

6. The climax of the story is

(A) the first rescue.
(B) the sighting of the boat in distress.
(C) the rescue of the dying woman.
(D) the trips using the rope.

7. The message of this story is that

(A) bravery should be rewarded.
(B) you never know your own strength.
(C) firmness of purpose overcomes great odds.
(D) one should seek help when there is trouble.

THE CLIPPERS

The clippers, the most dramatic of the sailing breed, were of a multiplicity of types and rigs. An early version was the three-masted Baltimore clipper: later came Blackwell frigates, tall barques, schooners and full-rigged ships. One factor, though, singles out the archetypal clipper - its long, narrow, racing lines. For the clippers depended on speed above all else, even cargo capacity, for their success. Literally, they "clipped" the wind. If a clipper was to be profitable, it had to be faster than its competitors, which by the 1850s included power-ships of increasing reliability and greater capacity.

A major event that spurred clipper development came in 1849 when the British Navigation Acts were repealed, so opening up a previously closed-shop trade to all comers. The Americans were quick to assert their interest, and the efficiency of their merchantmen was soon a byword. The year 1849 was also the year of the California gold rush, when it seemed there were never enough ships to carry gold-crazed speculators to San Francisco. Meanwhile, the Far East was fountain-head to a bustling tea trade as well as a less creditable traffic in opium; and at the same time the Australian wool trade was expanding. Everything in fact conspired to make the dashing clipper the ideal vessel for the times - so long as it could keep up its own searing pace ... 97 days from Hong Kong to London; Melbourne to Liverpool in 63 days; Newcastle, New South Wales to Shanghai in 28 days; Foochow to Gravesend, against the monsoon, in 91 days; Boston Light to Liverpool in 13 days 19½ hours; 702 kilometres in a day's run. The mood of the competitors was at times closer to hysteria than commercial enthusiasm, and no ships were driven harder than the clippers; many were commanded by rampaging captains and sadistic mates, suitably nicknamed Bully This and Bully That.

In the end, it was the desperate search for extra speed that undermined the clippers' position and hastened their demise. To achieve a faster shape, their lines were progressively reduced until they had become overbred for their function: eventually too narrow to carry enough wool or tea for the prices their owners could get, they found their market deserting them. There was no scope for a comeback; the march of steam was irreversible. And so the slender "China birds", the "ghosters", as they had been known in their prime, slid away to extinction.

From THE ROMANCE OF SAIL by Michael Leitch, Hamlyn.

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SOC 103

THE CLIPPERS

. What is the main purpose of paragraph one?

(A) to argue the strengths of the clipper
(B) to contrast clippers and steamships
(C) to introduce the clipper
(D) to list the kinds of clippers

. The writer describes the clippers (line 1) as "dramatic" because of their

(A) size.
(B) shape.
(C) variety.
(D) profitability.

. Frigates, barques, and schooners

(A) were types of clippers.
(B) gradually replaced the clipper.
(C) were displaced by the clipper.
(D) were the clipper's only competitors at mid-century.

. "Archetypal" as used in line 6 means

(A) average.
(B) best.
(C) characteristic.
(D) unusual.

5. The main idea in paragraph two is best summed up by

(A) "A major event that spurred clipper development..."
(B) "...the Far East was fountainhead to a bustling tea trade..."
(C) "Everything in fact conspired to make the dashing clipper the ideal vessel for the times..."
(D) "The mood of the competitors was at times closer to hysteria than commercial enthusiasm."

Grade 7 also 8

Time 10 minutes

Objectives

1 - 5.3.1
2 - 1.5
3 - 4.2.4
4 - 4.3.3
5 - 4.2.4
6 - 4.3.3
7 - 4.3.3
8 - 5.1.4
4.2.2
9 - 1.5

Pool Objectives

1 - INF 1
2 - INF 1
EFF 1
3 - COMP 1
4 - COMP 2
5 - COMP 1
6 - COMP 2
7 - COMP 2
8 - LIT 3
9 - INF 2
EFF 2

Answers

1 - C
2 - B
3 - A
4 - C
5 - C
6 - D
7 - C
8 - A
9 - D

6. "Creditable" as used in line 23 means

(A) profitable.
(B) believable.
(C) successful.
(D) acceptable.

7. "Demise" as used in line 39 means

(A) unpopularity.
(B) weakening.
(C) death.
(D) reduction.

8. The image used in the last paragraph to explain the gradual extinction of the clipper is drawn from

(A) animal breeding.
(B) the flight of birds.
(C) the supernatural.
(D) sports.

9. The author believes that, if cargo space had not been sacrificed for speed,

(A) the clipper might still be in use today.
(B) it would have made no difference to the clipper's life span.
(C) the clipper's decline would have been more rapid.
(D) the clipper might have lasted longer.

TITANIC (1912)

The greatest tragedy this century was the sinking of the Titanic in 1912, after she struck an iceberg. Full-length books have been written; films have been made. The disaster lives on, perhaps because it happened at a period when passenger liners had grown to a size and grandeur that made them invulnerable in the public eye.

The Titanic was one of three sister ships that the White Star Line built in opposition to the smaller but faster Mauretania and Lusitania of the Cunard Line. They were bigger but slower ships; size and comfort were put before speed. The Titanic had a tonnage of 46,329 and a service speed of just over twenty-one knots, compared with the Mauretania's 31,938 tons and speed of twenty-five and a half knots. Her passenger capacity was 2,603, against the Mauretania's 2,198.

When the Titanic had embarked all her passengers for her maiden voyage at Southampton, Cherbourg and Queenstown, she had on board 1,316 passengers, roughly half her complement. The date was April 11, 1912. For three days the Titanic headed westward towards New York on a sea that was like glass. Ice conditions in that year were exceptional: ice floes, pack ice and icebergs came unusually far south. Not every ship was equipped with wireless; many carried only one operator, who obviously could not be on continuous duty. Therefore, ice reports were sporadic.

Near midnight on Sunday, April 14, before there was time to bring the great ship to a course to clear an iceberg dead ahead, the ship with all her bulk driving at twenty-one knots met the lethally sharp ice edge of the berg, which cut deep into her hull for a length of nearly 100 metres.

There was no dramatic crash or collision. In his account of the loss of the ship Lawrence Beesley wrote: "There came what seemed to me nothing more than an extra heave of the engines; no sense of shock, no jar that felt like one heavy body meeting another".

The sea was so calm and visibility so clear that experienced seamen who gave evidence at the Courts of

Enquiry said that stars close to the horizon were defined sharply enough to be taken for the mast headlights of ships. It was a night of intense cold, without wind. The Titanic lay still, ablaze with lights. There was no panic. The roar of the unwanted head of steam blowing off from the boilers was then the only outward sign that something was amiss. But officers and men were removing the covers from lifeboats and rockets were being fired. From the radio room the distress call "CQD" was reaching many ships. The Cunard Liner, Carpathia, the fastest ship in the area, was 93 kilometres away; by pushing her engines to their utmost power she reached the scene in three and a half hours. By then the Titanic had sunk, taking with her 1,494 passengers and crew.

The immensely long gash in her hull extended as far forward as number six boiler room; slowly the Titanic was settling by the bows. When the water level reached the top of the bulkhead the sea entered number five boiler room, then number four. So many compartments of the ship were exposed to the sea that nothing could save her. The fourteen lifeboats were swung out; but they left the ship short of their full capacity. Survivors have said that hundreds of passengers simply could not believe that the Titanic was actually sinking. They clung on until the tilting of the ship flung them into the ice cold sea. From a lifeboat Lawrence Beesley watched the great ship tilt until her stern was upright. Her lights went out; there was a prolonged rumble as the engines and boilers broke loose from their beds, and then she slid from sight.

There were two Courts of Enquiry, in the USA and Britain. Much was made of the Titanic's alleged excessive speed in seas where ice and icebergs had been widely reported. Constructionally her bulkhead subdivision met the requirements of the day, as also did the lifeboats and life-saving equipment such as rafts and lifebelts. But one outcome was a series of safety recommendations concerning the subdivision of ships, the number and capacity of lifeboats, the control and administration of radio installations, and rules for speed reduction when ice and icebergs had been reported. Captain Rostron of the Carpathia was commended for his alacrity in reaching the area in time to save 712 people.

From SHIPS THROUGH THE AGES,
Douglas Lobley, Octopus Books,
London.

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SOC 104

TITANIC (1912)

According to the writer, the Titanic disaster still receives such great attention because

(A) people are fascinated by accidents.
(B) of films and books about it.
(C) ocean liners had a reputation for security.
(D) so many passengers needlessly died.

In the building of ocean liners, the Titanic reflected a trend towards

(A) smaller but faster ships.
(B) greater size and comfort.
(C) larger and faster ships.
(D) both comfort and speed.

Which of the following contributed to the sinking of the Titanic?

(A) the shortage of lifeboats
(B) poor visibility
(C) high winds
(D) inadequate ice reports

According to this article, which event happened last before the Titanic sank?

(A) The Carpathia arrived on the scene.
(B) The lifeboats were readied.
(C) The engines and boilers tore free.
(D) Water rushed into number five boiler room.

According to reports many passengers fell into the water because

(A) the lifeboats were too full.
(B) they wouldn't enter the lifeboats.
(C) the Titanic sank so quickly.
(D) they panicked.

Grade 7 also 8

Time 10 minutes

Objectives

1 - 1.5
2 - 4.2.4
3 - 1.5
4 - 4.2.4
5 - 4.2.4
6 - 4.3.3
7 - 4.3.3
8 - 4.2.4

Pool Objectives

1 - INF 1
    EFF 1
2 - COMP 1
3 - INF 1
    EFF 1
4 - COMP 1
5 - COMP 1
6 - COMP 2
7 - COMP 2
8 - COMP 1

Answers

1 - C
2 - B
3 - D
4 - C
5 - B
6 - C
7 - A
8 - D

6. "Bulkheads" (see lines 59 and 75) are

(A) cargo spaces.
(B) boiler rooms.
(C) walls.
(D) compartments.

7. "Alacrity" in the last sentence means

(A) quickness.
(B) intelligence.
(C) willingness.
(D) navigation.

8. At both Courts of Enquiry the following criticism was made:

(A) the Titanic did not meet construction standards.
(B) the Titanic did not meet the standard in lifesaving equipment.
(C) the Titanic's radio was not operating properly.
(D) the Titanic was going too fast.

THE COLLISION BETWEEN THE ANDREA DORIA AND THE STOCKHOLM (1956)

The collision between the Italian liner Andrea Doria and the Swedish liner Stockholm on July 25, 1956, in the sea approaches to New York, was one of those events that seem improbable at the time, because navigational aids had by then reached near-perfection.

At the height of the summer tourist season the sea tracks that lead from the Nantucket Lightship into New York, some 322 kilometres distant, are crowded with passenger liners, apart from the cargo ships, tankers, and coastal craft that are there all year round. The Nantucket is a junction of the sea, from which ships steam south towards Long Island, thence into the reaches of lower New York Bay.

For the Andrea Doria this was the last night of her 101st Atlantic crossing. She was due in New York from Genoa early the following morning to land 1,134 passengers. Captain Piero Calamai was on the bridge. About 242 kilometres from the Nantucket Lightship his ship had run into fog which thickened as she drew further south.

At about that time the Swedish passenger liner Stockholm, outward bound for Copenhagen and Gothenberg, had set course for Nantucket. The sea was calm and the visibility perfect. Weather conditions in the sea areas where the two ships were steaming could not have been more contrasting, a factor that was to bear on the approaching disaster.

The fog thickened around the Andria Doria's position: visibility was down to about half a mile, and the well-tried routine of the sea was followed in the ship. Watertight doors were closed; look-outs were posted in the bows; the whistle sounded its warning at 100 second intervals; speed was eased from 23 knots to 21.8; and the two radar screens were under constant observation for the tell-tale "pips" revealing the presence of another ship.

On the bridge of the Stockholm the watchkeeping officers and men were relieved at 8:30 p.m. The ship was steaming at her customary eighteen knots; moon and stars were clearly visible. Captain Nordenson made his usual 9 p.m. check in the wheelhouse of course and speed. At 10:20 p.m. the Andrea Doria's radar showed she was abreast of the Nantucket Lightship, invisible in the fog. The two ships were converging at a combined speed of more than forty knots.

From the Stockholm the mast headlights of the Andrea Doria could be seen, but not her side lights - red on the port side, green to starboard. Visibility was so reduced that on the bridge of each ship it was thought the "rule of the road" was being followed, and that they would pass safely green to green, as the Italians believed, and red to red as the Swedes believed. To the horror of both, the ships were presenting red to green. They both altered course towards each other. In the closing seconds before impact, orders to the engine rooms were too late. The Stockholm with momentum of eighteen knots tore into the hull of the Andrea Doria; the damage she caused was all the more severe because her bows were strengthened for navigation in ice.

Almost immediately the Andrea Doria took a list to starboard, a list that gradually increased, indicating a loss of stability and halving her lifeboat capacity because those on the port side could not be launched. Fortunately there were many ships in the area and the United States Coastguard Service was aptly geared to handle emergencies. Possibly the most reassuring sight to the passengers in the Andrea Doria was the appearance of the French liner Ile de France, which had left New York on the same tide as the Stockholm. She rescued 753 people; the Stockholm picked up another 545, and altogether the total rescued by ships on the scene was 1,663 out of the 1,706 on board the Andrea Doria. To observers the Andrea Doria's list was so incredibly steep that it would have been possible to walk along her port side. She remained afloat for eleven hours. Then her port side boats broke away from the hull, which disappeared in a depth of 70 metres. For three and a half months the disaster was the subject of legal argument and the case eventually was settled out of court.

From SHIPS THROUGH THE AGES,
Douglas Lobley, Octopus Books,
London.

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SOC 105

THE COLLISION BETWEEN THE ANDREA DORIA AND THE STOCKHOLM (1956)

According to the author such a disaster seemed unlikely because

(A) weather conditions were generally favourable.
(B) ships had high quality equipment to avoid disasters.
(C) the sea lanes into New York were well known and marked.
(D) the ships' captains were well experienced.

The opposite of "converging" (line 44) is

(A) crossing.
(B) meeting.
(C) joining.
(D) parting.

The immediate cause of the accident was that

(A) neither ship could see the other because of the fog.
(B) each ship had a different understanding of the rules of navigation.
(C) the ships were exceeding the speed limit.
(D) the Stockholm's bows were specially designed for coping with ice.

At the time of the accident,

(A) the Stockholm and the Ile de France were arriving in the U.S.A.; the Andrea Doria was leaving.
(B) the Ile de France and the Andrea Doria were leaving the U.S.A.; the Stockholm was arriving.
(C) the Stockholm and the Andrea Doria were arriving in the U.S.A.; the Ile de France was leaving.

Grade 7 also 8

Time 10 minutes

Objectives

1 - 4.2.4
2 - 4.3.3
3 - 1.5
4 - 4.2.4
5 - 4.3.3
6 - 4.2.4
7 - 4.2.4
8 - 4.2.4
9 - 5.3.1

Pool Objectives

1 - COMP 1
2 - COMP 2
3 - INF 2
EFF 2
4 - COMP 1
5 - COMP 2
6 - COMP 1
7 - COMP 2
8 - COMP 1
9 - INF 1

Answers

1 - B
2 - D
3 - B
4 - D
5 - B
6 - C
7 - A
8 - D
9 - A

(D) the Stockholm and the Ile de France were leaving the U.S.A.; the Andrea Doria was arriving.

5. "List" in lines 61 and 74 means

(A) mast.
(B) tilt.
(C) path.
(D) swerve.

6. The writer notes that fatalities were reduced because

(A) no one panicked on the ship.
(B) the bow was strengthened for icy waters.
(C) the Ile de France arrived on the scene.
(D) there were a large number of lifeboats on the Andrea Doria.

7. Those who died in the disaster numbered

(A) less than 100.
(B) between 500-800.
(C) about 1,300.
(D) over 1,600.

8. According to the article, in investigations following the accident

(A) the Stockholm was found chiefly to blame.
(B) the Andrea Doria was found chiefly to blame.
(C) both were found about equally to blame.
(D) no official conclusion was reached.

9. The author's main purpose for writing this article is

(A) to describe the causes of the accident.
(B) to fix blame for a sea disaster.
(C) to demonstrate how quickly weather changes at sea.
(D) to praise the work of the U.S. Coastguard.

HOW I DISCOVERED THE GREAT DEVIL-FISH

On the 26th of October, 1873, two fishermen named Theophilus Piccott and Daniel Squires were out in their fishing boat, off Portugal Cove on the southern shore of Conception Bay, catching herring. The son of the former, a boy of twelve, had charge of the helm. When near Bell Island, they saw a bulky object floating on the surface of the water. Supposing it to be a portion of a wreck, they rowed towards it, and one of them struck at it with his boat hook. Instantly the seemingly dead mass became animated. It reared itself above the waves, presenting a most ferocious aspect, and displaying to the horrified fishermen a pair of great eyes, gleaming with rage, and a horny beak, with which it struck the gunwale of the boat. It was immediately followed by a second arm, much stouter but shorter, and both, in some mysterious way, glued themselves to the boat, which presently began to sink. The terrible monster then disappeared beneath the surface, dragging men and boat with it. The terror-stricken fishermen were completely paralyzed, and thought their last hour had come. The water was pouring into the boat as it sank lower and lower, and in a few seconds all would have been over with the unfortunate men. Quick as lightning, however, the boy Piccott took in the situation, and seizing a small tomahawk that fortunately lay in the bottom of the boat, the brave little fellow dashed forward, and with two or three quick blows cut off both arms as they lay over the edge of the boat. The fish discharged some two or three gallons of an inky fluid, which emitted a strong odour not unlike musk, and darkened the water for many yards around. Then the huge slimy mass seemed to slide off and the hideous, threatening beak disappeared. The terrified men only saw the extremity of the tail above the surface as the creature disappeared, and they declared that to them it seemed about 2 metres across. Fearing pursuit from the monster, they rowed shoreward for their lives, but not before Tom Piccott had secured the amputated arms, which he brought home as trophies of the combat.

It did not occur to Tom that he had done anything remarkable. He threw down the shorter arm outside his door, where, unfortunately, it was soon devoured by hungry dogs. The long, thin arm, however, he carefully preserved. He had an idea that it might be converted into a rope for mooring his boat! The clergyman of the village heard of the occurrence and recommended him to bring it to me, as I "was crazy after all kinds of strange beasts and fishes". Next day Tom presented himself at my door in St. John's, asking if I "would buy the horn of a big squid". He told me the whole story in a few brief words, merely remarking, in a casual way, that he thought he had "done for the big squid". How eagerly I closed the bargain may be imagined. Tom went away a happy boy with the reward I gave him.

He was not happier than myself, however, for I was now the possessor of one of the rarest curiosities in the whole animal kingdom - the veritable arm of the hitherto mythical devil-fish, about whose existence naturalists had been disputing for centuries. I knew that I held in my hand the key of the great mystery, and that a new chapter would be added to Natural History. But my exultation was mingled with bitter regret at the loss of the large arm, so nearly within my reach. Still I consoled myself with the thought that from this mutilated member it might be found possible to reconstruct this monster of the deep, as Cuvier and others had done with land animals from a single bone.

Ere many hours had passed I was in Portugal Cove to investigate the whole occurrence. I found the two fishermen but partially recovered from the terror of the scene through which they had passed. What most impressed them was the huge green eyes gleaming with indescribable fury, and the parrot-like beak that suddenly leaped from the cavity in the middle of the head, as if eager to rend them. They affirmed that the length of the loathsome, slimy brute was not less than 20 metres, and that the head "was as big as a six gallon keg". Allowance must be made for the confusion of mind caused by their fright; but of course by the length they meant the outspread arm as well as the body; and I shall show presently that they were not very far beyond the mark. A lengthy study afterwards of these Giant Calamaries (Squid) convinced me that this must have been from 4.5 to 6 metres in length, and the long tentacles each 20 to 25 metres between their tips when extended, with head between, more than a metre across. The weight of the whole mass could not have been less than 500 kilograms. The clergyman of the village, who had himself seen the large arm before it was destroyed, assured me that it was 2.5 metres long, and at the thickest part at least 4 metres in circumference - a formidable weapon indeed. One side was covered with rows of suckers, and the whole tapered to a fine point. How it made my heart ache to think the loss to science inflicted by ravenous dogs!

I was soon deep in the study of the captured arm. It proved to be one of the two long tentacles with which these creatures are provided, the remaining eight arms being much thicker and but one-fourth the length of the others. I found it on measurement to be over 5 metres in length; but the fishermen assured me at least 3 metres remained attached to the animal when the little axe severed it; and careless Tom had allowed a metre or more to be destroyed. Its original length, therefore, was not less than 10 metres. Indeed, allowing for shrinkage in the brine in which it had been placed, I am inclined to think the arm must have been originally 12 metres long. It was but 89 mm in circumference, but exceedingly tough and strong, the colour being a pale pink.

My first care was to have the arm photographed, after which I placed it in the St. John's Museum. For some days I lived in the hope that the mutilated monster might die of its wounds and drift ashore. In this however I was doomed to disappointment. What became of it can never be known. Most likely, as in the case of wounded fishes, it retired into the depths of the ocean to die alone; otherwise it would have been attacked and devoured by its fellows.

From "How I Discovered the
Great Devil-Fish" by Moses
Harvey in DORYLOADS, Kevin
Major (Ed.), Breakwater
Books Ltd., Portugal Cove,
Newfoundland.

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of Breakwater, Canada's
Atlantic Publisher.

SOC 106

HOW I DISCOVERED THE GREAT DEVIL-FISH

1. Why did the fishermen get so close to the squid?

   (A) They were curious to see a squid at range.
   (B) They thought they could catch the squid and sell it.
   (C) They were helping a naturalist find sea creatures.
   (D) They were looking for salvage from sunken ships.

2. When the squid "became animated" (line 10), it

   (A) moved quickly.
   (B) stopped suddenly.
   (C) disappeared slowly.
   (D) appeared cautiously.

3. Which is the correct order of the following events?

   1. The object submerged.
   2. Two arms clutched the boat.
   3. Tom severed the arms.
   4. The object lay still on the water.

      (A) 1, 2, 3, 4
      (B) 4, 2, 3, 1
      (C) 2, 1, 4, 3
      (D) 4, 3, 2, 1

4. "Emitted" (line 30) means

   (A) camouflaged.
   (B) smelled.
   (C) resembled.
   (D) gave off.

Grade 7 also 8

Time 12 minutes

Objectives

1 - 4.2.4
2 - 4.3.3
3 - 4.2.4
4 - 4.3.3
5 - 4.2.4
6 - 6.2
7 - 5.1.4
8 - 4.3.3
9 - 1.5
10 - 4.2.4
11 - 1.5

Pool Objectives

1 - COMP 1
2 - COMP 2
3 - COMP 1
4 - COMP 2
5 - COMP 1
6 - LIT 1
7 - LIT 3
8 - COMP 1
9 - INF 2
EFF 2
10 - COMP 1
11 - INF 1
EFF 1

The boy got his tomahawk because

(A) he was afraid.
(B) the monster was crushing the boat.
(C) the boat was being pulled under the water.
(D) he wanted a trophy.

What type of conflict is present in paragraph two?

(A) man against man
(B) man against self
(C) man against nature
(D) man against the supernatural

When the writer says "a new chapter would be added to Natural History", (lines 63 and 64) he means

(A) this story of the squid would be an exciting incident in the history of Newfoundland.
(B) information about the squid would add to our knowledge of sea life.
(C) this incident will be added to the author's book.
(D) information about the narrow escape will help other fishermen.

"Exultation" (line 64) means

(A) joy.
(B) disappointment.
(C) curiosity.
(D) sorrow.

The boy in this selection is best described as

(A) smart and strong.
(B) cool and quick-thinking.
(C) intelligent and helpful.
(D) discouraged and indifferent.

Answers

1 - D
2 - A
3 - B
4 - D
5 - C
6 - C
7 - B
8 - A
9 - B
10 - D
11 - D

10. The naturalist worked out the squid's size by

(A) asking the fishermen.
(B) talking to the local minister.
(C) making an estimate from the arm he had.
(D) all of the above.

11. Who is telling the story to the reader?

(A) one of the two fishermen
(B) Tom Piccott, the son
(C) a clergyman in the village
(D) a marine biologist in St. John's

ALL AROUND GREEN ISLAND'S SHORE

When I first went to Trinity
In the brave old days of yore
'Twas there I took a stroll
All around Green Island's shore.
'Twas there I met my own true love
The girl that I adore;
A more handsome little fair maid
I never saw before

I have as staunch a bully boat
As ever rode the ground.
She can beat anything with sails
From the Horse Chops to the Sound.
Besides, I have a big Poole gun
About five feet barrel or more,
And 'tis for your sake I'll shoulder her,
All 'round Green Island shore.

I have a feather bed, a watch,
Of a new house I've a frame.
I'll take you home to Robinhood
If you will share my name.
If Billy Hookey seeks to win your heart,
I'll leave him in his gore
And sail far away from Trinity
And the dear Green Island shore.

(To which the maiden replied)
"To wed you now, dear Johnny,
Would be a poor look out.
You have two very small legs
Which scarce carry you about.
Besides, you're not able to stand the cold
Of a cold winter's day.
I'd rather wed a weasel,
So, Johnny, go away."

Anonymous

From DORYLOADS, Kevin Major
(Ed.), Breakwater Books Ltd.,
Portugal Cove, Newfoundland.

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of Breakwater, Canada's
Atlantic Publisher.

POE 100

ALL AROUND GREEN ISLAND'S SHORE

1. The story in this poem is told

   (A) as it is happening.
   (B) right after it happened.
   (C) about a year after it happened.
   (D) long after it happened.

2. Johnny is telling a story about

   (A) seamanship.
   (B) courtship.
   (C) soldiering.
   (D) friendship.

3. Johnny says he loved the maiden because she was

   (A) faithful.
   (B) pretty.
   (C) outspoken.
   (D) honest.

4. "Rode the ground" in line 10 means

   (A) docked near home.
   (B) was beached.
   (C) was wrecked.
   (D) sailed the sea.

5. Johnny mentions having a gun

   (A) to prove he'll soldier for Green Island.
   (B) to frighten Billy Hookey away.
   (C) to force the maid to marry him.
   (D) to make himself look manly and brave.

6. If Billy Hookey seeks to marry the maiden, Johnny says he will

   (A) become a soldier.
   (B) offer her still more.
   (C) run away with her.
   (D) fight with him.

Grade 7 also 8

Time 8 minutes

Objectives

1 - 1.5
2 - 4.2.4
3 - 4.2.4
4 - 5.1.4
5 - 4.2.2
6 - 4.2.4
7 - 1.5
8 - N/C

Pool Objectives

1 - INF 1
EFF 1
2 - COMP 1
3 - COMP 1
4 - LIT 3
5 - INF 1
EFF 1
6 - COMP 1
7 - INF 1
EFF 1
8 - LIT 1

Answers

1 - D
2 - B
3 - B
4 - D
5 - D
6 - D
7 - B
8 - A

7. How did Johnny likely feel when he heard the maiden's reply?

   (A) pleased
   (B) hurt
   (C) confident
   (D) worried

8. In this poem, the author is suggesting that

   (a) bragging will not win a wife.
   (b) being honest will help a man win a wife.
   (c) a man who threatens others deserves to be punished.
   (d) physical appearances are not important.

THE FLOOD-TIDE

He paused a moment by the sea,
  Then stooped, and with a leisured hand
He wrote in casual tracery
  Her name upon the flux of sand.

The waves beat up and swiftly spun
  A silver web at every stride;
He watched their long, thin fingers run
  The letters back into the tide.

But she had written where the tide
  Could never its grey waters fling;
She watched the longest wave subside
  Ere it could touch the lettering.

E. J. Pratt

From COLLECTED POEMS OF E. J.
PRATT, N. Frye (Ed.), Macmillan
of Canada, Toronto, 1958.

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Macmillan of Canada.

POE 700

THE FLOOD-TIDE

1. The man writes the girl's name in the sand

   (A) neatly.
   (B) thoughtfully.
   (C) effortlessly.
   (D) firmly.

2. "The flux of sand" in line 4 suggests the sand is

   (A) packed.
   (B) wet.
   (C) loose.
   (D) smooth.

3. The "long, thin fingers" (line 7) are

   (A) the man's fingers.
   (B) finger strokes in the sand.
   (C) the girl's fingers.
   (D) the water's edge.

4. "Subside" in line 11 means

   (A) roll in.
   (B) erase.
   (C) creep up.
   (D) withdraw.

5. Which best describes the man's feeling for the woman?

   (A) light affection
   (B) deep love
   (C) concern
   (D) indifference

6. The poet's choice of grey as a colour (line 10)

   (A) is his reflection on the bleakness of life.
   (B) shows his sympathy is with the girl.
   (C) reveals his care for exact description.
   (D) is an expression of sorrow.

Grade 10 also 9

Time 12 minutes

Objectives

1 - 4.3.3
2 - 5.1.4
3 - 5.1.4
4 - 4.3.3
5 - 1.5
6 - 4.3.3
7 - 6.2
8 - 5.1.4
9 - N/C
10 - N/C

Pool Objectives

1 COMP 2
2 - LIT 3
3 - LIT 3
4 - COMP 2
5 - INF 3
6 - INF 2
7 - LIT 1
8 - LIT 3
9 - N/C
10 - N/C

Answers

1 - C
2 - C
3 - D
4 - D
5 - A
6 - B
7 - B
8 - A
9 - B
10 - A

7. In this poem, the author is suggesting that

(A) time, like the sea, destroys love.
(B) true love withstands time.
(C) love is carefree and careless.
(D) one should enjoy love while time permits.

8. The poem suggests that the closest similarity in feeling is between

(A) the man and the waves.
(B) the man and the girl.
(C) the girl and the tide.
(D) the girl and the sand.

9. The rhyme scheme of this poem is

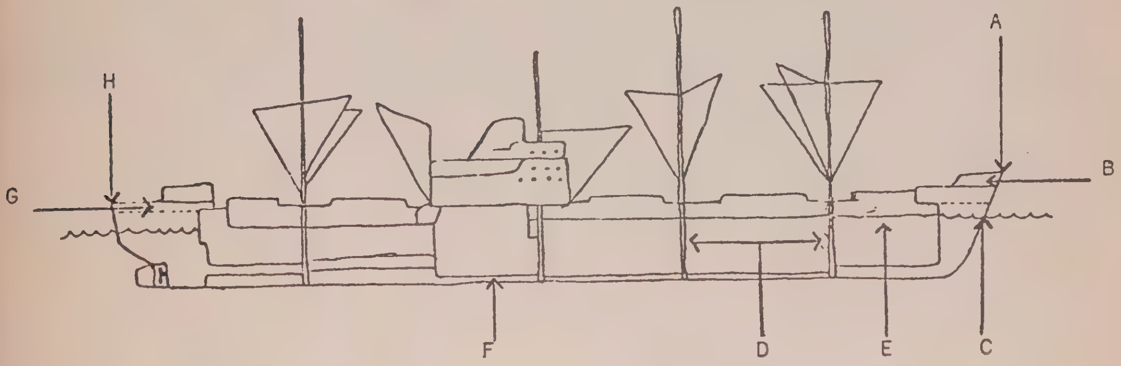
(A) a a b b.
(B) a b a b.
(C) a b a c.
(D) a b b a.

10. Which rhythm is chiefly used?

(A) ∪/ ∪/ ∪/ ∪/
(B) ∪/∪ ∪/∪ ∪/
(C) /∪ /∪ /∪ /∪
(D) ∪∪/ ∪∪/ ∪/

SHIP DIAGRAM

On your answer sheet insert the correct letter from the diagram to match the definitions below.



(1) Amidship means in the middle part of a ship half way between the bow and the stern.

(2) Bulkheads are the walls that divide a ship into its compartments.

(3) Fore castle (pronounced FOHK SUL) is a raised deck near the bow. The term also refers to the crew's quarters in the forward part of a ship.

(4) Holds are areas below deck in which cargo is stored.

(5) Poop is the short raised deck at the rear of a ship.

(6) Stem is the foremost part of the ship.

(7) Stern is the rear part of the ship.

(8) Waterline is the point on the hull that the surface of the water reaches.

Grade 7 also 8

Time 5 minutes

Objectives

4.2.1
for all items

Pool Objectives

N/C

Answers

1 - F
2 - D
3 - B
4 - E
5 - G
6 - A
7 - H
8 - C

SECTION III: READING COMPREHENSION UNIT

Instrument	Title	Grade	Page (R-)
MIS 300	LOOK WHO'S STEALING YOUR ELECTRICITY	8	376
SCI 300	THE OCEAN DEPTHS	8	379
SOC 300	INNUIT	8	382
SOC 301	THE TREASURES OF TUTANKHAMUN	8	386
FIC 301	DON QUIXOTE AND THE WINDMILLS	8	390
SOC 302	SING: A SONG OF SIXPENCE	8	392

READING COMPREHENSION UNIT

The Reading Comprehension Unit consists of six reading passages and thirty-four multiple-choice items. It is parallel to the OISE Reading Comprehension Test that is available from Publication Sales, OISE.

The OAIP unit may be used in combination with the OISE test to gather pre- and post-test information, or it may be administered independently. Statistics comparing the OISE and the OAIP reading comprehension tests appear as an appendix to the Reading Section of this pool.

While teachers may use the passages singly, it is recommended that the set of passages and items be given as a unit. The unit is designed for Grades 7-8.

	Objectives					
	Author's Purpose	Main Idea	Significant Detail	Meaning From Context	Inference	Total
Advertisement	4	1	2	5	3, 6	6
Ocean Depths	7	8	9	10	11	5
Innuit	14, 16	12, 17	13	-	15	6
Tutankhamun	19	18	22	20	21	5
Don Quixote	23	-	27	25, 26	24, 28	6
Sing: A Song	34	29	30	32, 33	31	6
Total	7	6	6	7	8	34

The unit addresses five objectives: Author's Purpose, Main Idea, Significant Detail, Meaning from Context, and Inference, as does the OISE Reading Comprehension Test.

For the information of teachers or administrators considering use of this unit in combination with the OISE test, each has six passages including an advertisement. Both are machine scorable. The subtests of the OISE test are as follows:

Objective	Item Numbers	Total
Main Idea	1, 7, 12, 18, 19, 24, 30	7
Significant Detail	2, 3, 8, 10, 13, 25, 31	7
Inference	4, 6, 11, 14, 26, 27, 34	7
Author's Purpose	5, 16, 17, 20, 21, 32	6
Context	9, 15, 22, 23, 28, 29, 33	7
		34

Instructions to Teachers

1. Prepare a booklet containing the reading passages and items for each student in the class.

2. Prepare (or have students prepare) answer sheets with spaces numbered from 1 to 34.

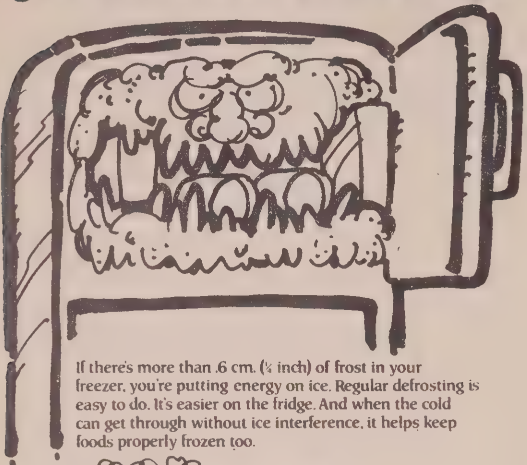
3. Distribute the booklets and answer sheets.

4. Advise students that 1) they will have 40 minutes to read the six passages and answer the 34 questions, 2) they are to indicate their answers by writing (A), (B), (C), or (D) in the space opposite the number of the question on their answer sheets, 3) if they are not entirely sure of the answer to a question, they should make a guess and go on to the next question, and 4) they may use any time left at the end to check their answers.

5. After 10 minutes have students check to see that they are marking their answers in the appropriate places on their answer sheets.

6. After 30 minutes inform students that they have 10 minutes left to complete the unit.

Look who's stealing your electricity.

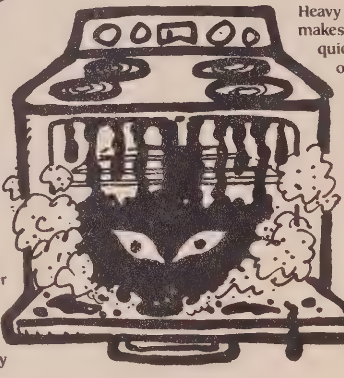


If there's more than .6 cm. (¼ inch) of frost in your freezer, you're putting energy on ice. Regular defrosting is easy to do. It's easier on the fridge. And when the cold can get through without ice interference, it helps keep foods properly frozen too.

Pots and pans that are battered and bent on the bottom, or have a heavy build-up of burnt-on black, use more energy to heat up than flat-bottomed, clean utensils. Tight-fitting lids and burners the same size or smaller than the pot also help stop energy waste.

Take the $1 bill test.

Your refrigerator and oven use a lot of electricity and they can waste a lot too if they don't close tightly. Shut the door of each appliance on a dollar bill. If the bill pulls out easily, cold or hot air can flow out too, adding to your energy costs. The fridge may need a new gasket or the solution may be as simple as making sure the refrigerator is level. The oven door may need alignment, fixing the hinges, or a new gasket. Take the $1 bill test and don't spend energy dollars you don't have to.



Heavy dust on your refrigerator coils makes it work harder to keep its cool. A quick vacuuming of the coils behind or underneath the refrigerator can help your fridge last longer and it won't use more electricity than it has to.(PS. The ideal fridge temperature is 3° Celsius (37°F). Colder is a waste of power, warmer could waste your food.)

Grease and burnt-on food really reduce your oven's efficiency. A clean oven works better and uses less electricity. Try putting tin foil on the oven bottom. It catches bits of food and grease for easy cleaning and it's a good heat reflector too.

Tune-up, Clean-up

It's simple. Clean and well-cared for appliances last longer and they use less electricity. Over the long run, you can save money on appliance replacement. And of course, the less energy you waste, the more dollars you save.

Don't waste your energy.

your hydro

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LOOK WHO'S STEALING YOUR ELECTRICITY

This advertisement mainly tells us

(A) why clean appliances save money and energy.
(B) how to save a dollar on ovens.
(C) when to clean refrigerator coils.
(D) where to look for frost on a freezer.

Your refrigerator works most efficiently when

(A) the freezer is defrosted every week.
(B) the coils are kept very clean.
(C) the temperature is colder than 3° C.
(D) the temperature is warmer than 3° C.

A burner that is larger than the pot

(A) wastes heat from the element.
(B) cooks the food more quickly.
(C) turns the pot bottom black.
(D) can cause battered bottoms and pot rot.

Ontario Hydro published this advertisement

(A) to teach us the $1 bill test.
(B) to encourage us to waste less energy.
(C) to help us prevent food wastage.
(D) to aid us in prolonging the lives of our appliances.

The phrase "you're putting energy on ice" means you are

(A) saving energy.
(B) wasting energy.
(C) holding energy.
(D) freezing energy.

Grade 8 also 7

Time 40 minutes (next 6 passages)

Objectives

1 - 4.2.4
2 - 4.2.4
3 - 1.5
4 - 5.3.1
5 - 4.2.2
6 - 1.5

Test Objectives

1 - M.I.
2 - S.D.
3 - INF
4 - A.P.
5 - CON (IMAGERY)
6 - INF

Pool Objectives

N/C

Answers

1 - A
2 - B
3 - A
4 - B
5 - B
6 - B

6. A dollar bill is suggested for the test because

(A) the door may be out of alignment.
(B) it associates energy saving with money saving.
(C) this is about the amount one can save in a month.
(D) it blows out easily if air is escaping.

Difficulty Leve

1 - 5
2 - 4
3 - 4
4 - 4
5 - 4
6 - 3

THE OCEAN DEPTHS

Man has always been fascinated by the might and power of volcanoes and earthquakes. These forces of nature are constantly building and destroying our planet.

Undersea mountain ranges, built by churning forces within the earth, rear thousands of metres from the seafloor in certain areas. In other places narrow trenches plunge to great depths. Within the last dozen years, these great topographic features have been knitted together by a far-ranging theory that explains the present configuration of the earth - the theory of plate tectonics.

According to this theory, the earth's crust is broken into huge slabs that drift on what may be great circulating currents far below the surface. The slabs called plates, are splitting apart in some areas and colliding in others, creating earthquakes and volcanoes.

Where two plates separate, a tear in the earth is produced. Through this tear rises magma, or molten material; some of it spills out on the ocean floor as lava and hardens. As the plates continue to spread, magma also continues to flow upward, forming more rock. This rock, fractured and uplifted, eventually builds into great submarine mountain ranges. The Mid-Atlantic Ridge - a 20,000 kilometre long mountain chain in the Atlantic Ocean - was built, and is continuing to be built, in this way. It soars more than 7,000 metres and, in some places, breaks the surface occasionally to form such dots of land as Iceland and the Azores.

Where two plates collide, trenches are formed as one plate slips below the other. The interaction between the two produces shattering earthquakes and towering volcanoes.

From "The Ocean Depths" by R. D. Ballard in THE OCEAN REALM, National Geographic Society, 1978.

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THE OCEAN DEPTHS

7. This passage is part of

   (A) a history of volcanoes and earthquakes.
   (B) an explanation of a scientific theory.
   (C) a description of the world's origin.
   (D) an account of the formation of islands.

8. This selection is mainly about

   (A) how plate tectonics forms magma.
   (B) how the earth's crust constantly revolves.
   (C) how moving plates cause volcanoes and earthquakes.
   (D) how earthquakes cause plates to separate.

9. Which of the following is true, according to the passage?

   (A) The Mid-Atlantic Ridge formed the Atlantic Ocean.
   (B) The Ridge is shrinking, eroded by ocean currents.
   (C) Iceland is part of the Mid-Atlantic Ridge.
   (D) The mountains are 20,000 kilometres high.

10. In this passage "configuration" as used in line 11 means

   (A) form.
   (B) situation.
   (C) matter.
   (D) rotation.

Grade 8 also 7

Objectives

7 - 5.3.1
8 - 4.2.2
9 - 4.2.2
10 - 4.3.3
11 - 1.5

Test Objectives

7 - A.P.
8 - M.I.
9 - S.D.
10 - CON
11 - INF

Pool Objectives

N/C

Answers

7 - B
8 - C
9 - C
10 - A
11 - B

1. By understanding plate tectonics, man can

(A) prevent changes in the earth's surface.
(B) explain some physical alterations of the planet.
(C) control the building of mountain ranges.
(D) begin to harness undersea energy.

Difficulty Level

7 - 3
8 - 4
9 -
10 - 3
11 - 3

INNUIT

The world of the Innuit* has undergone a gradual, but startling transformation during the last one hundred years. The changes which have taken place in the Canadian North, and in Greenland and Alaska, have affected almost every aspect of the lives of the Innuit.

The original Innuit were mainly a coastal people, who relied on seals, walrus, fish, polar bears and whales for the source of their food, clothing and fuel. The early explorers of the Arctic met the Innuit now and again but over a period of three hundred years had very little dealings with them.

It was not until the arrival of the whalers in the 19th century that any change in the Canadian Innuit way of life began to take place. By the end of the 19th century the Innuit, through their dealings with the whalers, had become almost dependent on white men's goods and supplies. It was also through the whalers that most of the Innuit were introduced to the uses of wooden whale boats, firearms, foreign clothing, goods, tools and tobacco.

The transition of the Innuit from their primitive state has been a gradual one, taking place over a little more than a century. It was their introduction to the use of firearms, which above all innovations, had the greatest effect on the Innuit's daily lives.

In Canada, the Innuit are full citizens and have the same rights and responsibilities as other Canadians. The present government policy towards the Innuit is to provide them with more opportunities in the modern world, and at the same time encourage the Innuit to retain some of their traditional culture. As more and more Innuit take advantage of full-time education, their traditional way of life is rapidly disappearing. Caribou clothing is still used on hunting trips, although for ordinary wear it is seldom seen nowadays.

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* Innuit is the native people's own word for Eskimo.

The once nomadic Innuit have gathered in communities in modern houses, and some of them have found jobs in modern industry. Their children go to school, receive health and medical treatment and, like their parents, are adopting more and more of the modern white man's ways.

From "ESKIMO", LOOK AND LEARN
MAGAZINE, September 1974.

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IPC Magazines Ltd., London.

INNUIT

Grade 8 also 7

Objectives

12 - 4.2.4
13 - 4.2.4
14 - 5.3.1
15 - 1.5
16 - 5.3.1
17 - 4.2.4

Test Objectives

12 - M.I.
13 - S.D.
14 - A.P.
15 - INF
16 - A.P.
17 - M.I.

Pool Objectives

N/C

Answers

12 - D
13 - C
14 - D
15 - A
16 - A
17 - C

12. This selection is mainly about

(A) how whalers influenced Innuit life.
(B) how Innuit people became Canadian citizens.
(C) how the Innuit used to live.
(D) how white society changed the Innuit.

13. The most important single change in Innuit life was the introduction of

(A) wooden whale boats.
(B) foreign clothing.
(C) firearms.
(D) schools.

14. Concerning the government treatment of the Innuit people, the author expresses

(A) disappointment that the government has not gone far enough.
(B) anger toward the government.
(C) agreement with government policies.
(D) no opinion.

15. According to this passage, the present policy of the Canadian Government toward the Innuit people is

(A) to increase pride in the Innuit's own culture.
(B) to help them become Canadian citizens.
(C) to encourage a return to a nomadic life.
(D) to reduce government supported services.

16. The author wrote this article

(A) to provide a historical account of Innuit life.
(B) to persuade us that the white man's ways are an improvement.

(C) to tell an entertaining story about the Innuit.
(D) to inform us where the Innuit live today.

7. The best statement of the main idea in the last paragraph is

(A) the rapidity of change.
(B) the contrast of two ways of life.
(C) the way the Innuit live today.
(D) the problems for the future.

Difficulty Level

12 - 3
13 - 3
14 - 3
15 - 2
16 - 3
17 - 3

THE TREASURES OF TUTANKHAMUN

It was late in the year 1922. In ten fruitless years of exploration in the Valley of the Kings, archaeologist Howard Carter had excavated several million tons of Egyptian rock, sand, and soil - but with no success. Soon, time would run out on another year's efforts, the last of the six years funded by his English patron, Lord Carnarvon, who had already invested more than one hundred thousand pounds in the search for the tomb of King Tutankhamun.

Then - on the morning of November 4, 1922 - it happened. Carter's workmen discovered the top step of a staircase cut into solid bedrock. By the next afternoon, twelve steps had been cleared, revealing a doorway blocked with boulders and sealed with a layer of plastered mud. Before it dried, seals had been pressed against it, leaving the impression of a jackal over nine bound figures, the emblems of a royal tomb.

Carter cabled his patron, "At last have made wonderful discovery in the Valley: a magnificent tomb with seals intact; recovered same for your arrival; congratulations." Lord Carnarvon arrived on the 23rd of November. After two days spent in preparation, Carter prepared to open the tomb on November 26, 1922, a day he later described as "the day of days, the most wonderful I have lived through, and certainly one whose like I can never hope to see again." With his assistant, Lord Carnarvon, and Carnarvon's daughter Lady Evelyn Herbert waiting by his side, Carter made a small hole near the top of the doorway.

"At first I could see nothing, the hot air escaping from the chamber causing the candle to flicker, but presently, as my eyes grew accustomed to the light, details of the room emerged slowly from the mist, strange animals, statues, and gold - everywhere the glint of gold. For the moment - an eternity it must have seemed to the others standing by - I was struck dumb with amazement, and when Lord Carnarvon, unable to stand the suspense any longer, inquired anxiously, 'Can you see anything?' it was all I could do to get out the words, 'Yes, wonderful things.'"

"Wonderful things." And most wonderful of all was the golden mask of Tutankhamun, discovered months later when the coffin of the dead king was opened, revealing one of the most magnificent works of art ever created by man.

From the brochure "The Treasures of Tutankhamun," prepared by The International Society of Fine Art Collections.

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THE TREASURES OF TUTANKHAMUN

18. This passage is mainly about

(A) the courage of Howard Carter.
(B) Lord Carnarvon's interest in archeology.
(C) the discovery of an Egyptian tomb.
(D) the golden mask of Tutankhamun.

19. The author's purpose in writing this selection is

(A) to praise the work of Lord Carnarvon.
(B) to discuss an archeologist's work.
(C) to provide an exciting account of discovery.
(D) to examine Egyptian burial customs.

20. The word "impression" in line 16 means

(A) image.
(B) idea.
(C) sensation.
(D) colouring.

21. Why did Carter wait for Lord Carnarvon to arrive before opening the tomb?

(A) It took time to clear the buried staircase.
(B) The poisoned air had to be allowed to escape.
(C) It took two days to break the royal seals.
(D) Lord Carnarvon had paid for the exploration.

Grade 8 also 7

Objectives

18 - 4.2.4
19 - 5.3.1
20 - 4.3.3
21 - 1.5
22 - 4.2.4

Test Objectives

18 - M.I.
19 - A.P.
20 - CON
21 - INF
22 - S.D.

Answers

18 - C
19 - C
20 - A
21 - D
22 - C

Difficulty Level

18 - 4
19 - 3
20 - 3
21 - 3
22 - 3

2. The golden mask of Tutankhamun

(A) was misplaced for several months.
(B) caused Carter to exclaim, "Wonderful things".
(C) was found in the coffin of the dead king.
(D) was visible when their eyes became accustomed to the darkness.

DON QUIXOTE AND THE WINDMILLS

Don Quixote and his squire, Sancho Panza, came in sight of thirty or forty windmills, and, as soon as Don Quixote saw them, he said to his squire, "Fortune arranges our affairs better than we ourselves could have desired: look yonder, friend Sancho Panza. There are more than thirty monstrous giants, all of whom I intend to encounter and slay!"

"What giants?" said Sancho.

"Those you see yonder with their long arms. Some almost two leagues long."

"Look, sir," answered Sancho; "What we see yonder are not giants, but windmills, and what seem to be arms are the sails, which, whirled about by the wind, make the millstones go."

"It is easy to see," replied Don Quixote, "that you are not used to this business of adventure. They are giants; and if you are afraid, stand aside and pray, while I engage with them in fierce and unequal combat."

So saying, he clapped spurs to his steed, Rozinante, notwithstanding the cries his squire sent after him, assuring him that they were certainly windmills, and not giants. But he was so positive that they were giants, that he neither heard the outcries of his squire, Sancho, nor yet discerned what they were, though he was very near them, but made at them, shouting, "Fly not, vile cowards, for it is a single knight who assaults you!"

From DON QUIXOTE by Cervantes.

DON QUIXOTE AND THE WINDMILLS

3. This passage

(A) gives an account of Don Quixote's battle.
(B) describes a humorous incident.
(C) teaches us to observe carefully.
(D) describes a great tragedy.

4. In this passage, Don Quixote appears to be

(A) intelligent.
(B) foolish.
(C) unsure.
(D) reliable.

5. "Steed" in line 20 means

(A) horse.
(B) squire.
(C) giant.
(D) sword.

6. "Discerned" in line 25 means

(A) heard.
(B) believed.
(C) guessed.
(D) recognized.

7. Don Quixote's "giants" are really

(A) millstones.
(B) windmills.
(C) sails.
(D) knights.

8. In this passage, Sancho Panza seems to be

(A) confused.
(B) afraid.
(C) sensible.
(D) adventurous.

Grade 8 also 7

Objectives

23 - 5.3.1
24 - 1.5
25 - 4.3.3
26 - 4.3.3
27 - 4.2.4
28 - 1.5

Test Objectives

23 - A.P.
24 - INF
25 - CON
26 - CON
27 - S.D.
28 - INF

Pool Objectives

N/C

Answers

23 - B
24 - B
25 - A
26 - D
27 - B
28 - C

Difficulty Level

23 - 2
24 - 3
25 - 3
26 - 3
27 - 4
28 - 3

SING: A SONG OF SIXPENCE

Several years ago while living at Papeete, the capital of Tahiti in French Oceania, I found myself so low in funds that it seemed wise to retire for a time to one of the remote country districts until I could repair my fortunes. Some 60 kilometres from the town, I found an attractive place of about one hectare, with a one room house on it exactly suited to my needs. The house overlooked the sea, and a clear mountain stream flowed past it, so that I had both fresh and saltwater bathing; but a more important feature than either of these was the cheapness of the rental - $30.00 per month.

The land was so fertile that I decided to make a vegetable garden. In the tropics, gardening would be delightful, and it might easily prove so profitable that I would never again need to resume my old occupation of journalism. So I set to work, hopefully enough, glad of the necessity which had brought me to this decision.

The experience was discouraging. Millions of tiny red ants carried away most of my seed, and, if any happened to be overlooked by the ants, the moment they sent forth green leaves, these were eaten by land crabs. After three months of patient effort, all that I had to show for my toil was two ears of sweet corn, three small tomatoes, and one squash. Having estimated my time as worth at a modest figure, fifty cents an hour, and adding expenses for seed, garden tools, and so forth, I found that these vegetables cost me $15.50 each.

Nevertheless, I resolved to try once more and ordered from America a fresh supply of seed - a small quantity this time, for my funds were getting low; furthermore, because of my many enemies, I meant to garden on a reduced scale. But when I had cleared away the weeds - how marvelously they had flourished, meanwhile, without care! - and saw the hosts of ants drawn up in waiting armies, and the ground full of holes of land crabs, and a crab at the entrance of each hole, waving his keen-edged claws in the air. I lost heart.

"It is useless," I thought. "I'd better go back to journalism." Therefore, I put away my tools and left Nature to plant whatever she would in my garden plot.

From THE FORGOTTEN ONE: AND OTHER TRUE TALES OF THE SOUTH SEAS by James Norman Hall. Copyright 1925 by James Norman Hall.

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SOC 302

SING: A SONG OF SIXPENCE

29. This passage is mainly about

    (A) planting tropical vegetable gardens.
    (B) an investigation of tropical insects.
    (C) living cheaply in French Oceania.
    (D) a farming experiment that failed.

30. The main reason the author moved to this district was

    (A) he could grow his own food.
    (B) living there was inexpensive.
    (C) it had a view of the sea.
    (D) the land was fertile.

31. The author proved to his satisfaction that

    (A) the land did not produce enough.
    (B) land crabs destroy gardens faster than ants do.
    (C) life in Papeete is very economical.
    (D) his previous career would serve him better.

32. "Repair my fortunes" in line 5 means

    (A) improve my income.
    (B) change my luck.
    (C) restore my health.
    (D) mend my ways.

33. "Flourished" in line 36 means

    (A) toppled.
    (B) thrived.
    (C) thinned.
    (D) toughened.

Grade 8 also 7

Objectives

29 - 4.2.4
30 - 4.2.4
31 - 1.5
32 - 4.3.3
33 - 4.3.3
34 - 5.3.1

Test Objectives

29 - M.I.
30 - S.D.
31 - INF
32 - CON
33 - CON
34 - A.P.

Pool Objectives

N/C

Answers

29 - D
30 - B
31 - D
32 - A
33 - B
34 - C

34. The writer's chief purpose is

(A) to describe tropical gardening to the reader.
(B) to tell the reader about Tahitian garden pests.
(C) to amuse the reader with his personal experiences.
(D) to show the reader that Nature knows best.

Difficulty Level

29 - 3
30 - 3
31 - 3
32 - 2
33 - 2
34 - 2

SECTION IV: ATTITUDES

Assessing Attitudes

Sections I, II, and III of Reading address many of the objectives in the curriculum guideline related to the acquisition of reading skills, and to some of the objectives related to valuing literature. The two scales presented in this section will assist teachers in gathering information about those objectives in the curriculum guideline that relate to students' enjoyment of reading (4.1.2) and to their development of personal reading interests and tastes (4.1.3). Such information is important to teachers especially in evaluating their programs.

Information related to attitudes can be gathered by two methods: student self-assessment and teacher observation. Scale 1 is designed for students to use to assess their attitudes to reading. It consists of sixteen questions for them to answer. Teachers may wish to divide the sixteen possible points into a range that will allow students to interpret their attitudes as very positive, somewhat positive, indifferent, somewhat negative, and very negative.

If teachers wish to gather information about a class by means of the student self-assessment scale, they can have students complete the scale without attaching their names. It is also possible to use the scale to gather information about individual students, but, in this case, it must be made clear to students that their scores on the scale will not be used in calculating their report card marks. Otherwise, students are likely to respond dishonestly in order to achieve a high mark.

Scale 2 is designed for teachers to use in recording their observations of students' attitudes to reading as evidenced by their behaviour. In using the five-point scale, teachers should try to be as objective as possible, use all the points on the scale, and exclude extraneous considerations such as skill in reading or the student's background. Teachers may wish to divide the twenty-five possible points into a range that will allow them to interpret a student's attitude to reading as very positive, somewhat positive, indifferent, somewhat negative, and very negative.

Should teachers wish to use both scales to arrive at an overall assessment of students' attitudes to reading, they may combine the scores from both scales. The results should not be included in students' report card marks, but can be useful when reported to students and their parents in some other way. When combining the results of both scales, the balance may be tipped in favour of student self-assessment by giving two points for each question in Scale 1 (total of 32). The combined scores may be interpreted as follows:

49 - 57 positive

42 - 48 positive

31 - 41 indifferent

16 - 30 somewhat negative

0 - 15 very negative.

SCALE 1

STUDENT ATTITUDES TO READING

1. I usually read the reading assignments given me by teachers. A. TRUE B. FALSE
2. I enjoy reading. A. TRUE B. FALSE
3. I do not think that I should have to spend my own time at home reading. A. TRUE B. FALSE
4. I often visit the school or public library to choose books that I would like to read. A. TRUE B. FALSE
5. Is there an author whom you especially like? A. YES B. NO
6. Would you like to have a collection of books? A. YES B. NO
7. There is no worthwhile substitute for reading books. A. TRUE B. FALSE
8. Once you have begun a book, do you usually finish it within a few days' time? A. YES B. NO
9. Have you ever finished a complete book which you yourself chose to read? A. YES B. NO
10. Do you get bored if you read for as long as an hour at a time? A. YES B. NO
11. Do you often become so absorbed in your reading that you are almost unaware of what is going on around you? A. YES B. NO
12. Do you have a collection of books (not counting school text books and comics)? A. YES B. NO
13. Has any book impressed you so much that you often think about it? A. YES B. NO

14. Does reading books about other people help you understand yourself and your friends? A. YES B. NO

15. Do you wish you had more time to spend on reading? A. YES B. NO

16. Reading helps people to understand themselves and their problems more clearly. A. TRUE B. FALSE

SCALE 2

ATTITUDE TO READING OBSERVATION SCALE

(To be completed by the teacher)

For each of the five criteria shown below rate all students on a scale of from 1 (low) to 5 (high).

Student's Name	Reads when directed at school	Reads when directed at home	Shows evidence of reading unassigned material	Frequently becomes absorbed in reading	Is eager to participate voluntarily in activities demanding reading inside and/or outside the classroom

Key:

1. Hardly ever demonstrates desired characteristic
2. Demonstrates desired characteristic occasionally, but compulsion or desire to please seems to be the reason
3. Sometimes demonstrates desired characteristic
4. Demonstrates desired characteristic frequently, but sometimes through compulsion or a desire to please
5. Demonstrates desired characteristic voluntarily nearly always

APPENDIX A

STATISTICS COMPARING THE OISE TEST AND THE OAIP UNIT

STATISTICAL PROPERTIES:

In October 1979 the OISE test and the OAIP unit were administered to 143 Grade 7-8 students in Sudbury schools. On the first occasion half were administered the OISE test and half the OAIP unit; a week later the students received the alternative form.

Subsequent analysis revealed a faulty distractor in item number 9 of the OAIP unit. This has now been repaired, but the change will alter scores and statistics slightly. Nevertheless, both forms were revealed as reliable and almost equal in difficulty, suitable therefore for pre- and post-testing group performance.

Scores are unweighted, and we see no advantage in weighting items differently. All averages are based on raw scores.

TOTAL STATISTICS

	OISE TEST	OAIP UNIT
Items	34	34
Mean	18.93 (Gr. 7 17.15 Gr. 8 21.13)	19.01 (Gr. 7 17.35 Gr. 8 21.17)
Standard Deviation	5.23	6.29
Standard Error of Measurement	2.55	2.54
Reliability Estimate	.75	.83

SUBTESTS

	OISE TEST			OAIP UNIT		
	Items	Mean	Reliability	Items	Mean	Reliability
1. Main idea	7	3.89	.47	6	3.97	.48
2. Significant detail	7	4.50	.44	6	3.49	.56
3. Inference	7	3.62	.27	8	4.39	.50
4. Author's purpose	6	3.07	.21	7	3.47	.50
5. Meaning from context	7	3.83	.31	7	3.72	.44

OAIP CORRELATIONS

	1.	2.	3.	4.	5.
1. Main idea	-				
2. Significant detail	.58	-			
3. Inference	.54	.52	-		
4. Author's purpose	.50	.43	.51	-	
5. Meaning from context	.43	.57	.44	.49	-
TOTAL TEST	.77	.79	.79	.76	.76

N.B. Mean Scores should not be treated as normative. The sample is not random. The exercise was intended to assess the equivalence of the two forms of the test.

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Queen's Park
Toronto, Ontario

RESULTS OF THE PERFORMANCE OF THE READING INSTRUMENTS

OAIP FIELD TRIALS MAY 1981

An Appendix to Reading Section of the

Ontario Instrument Pool, English I:

Intermediate Division

This appendix is intended for insertion with the reading section of English I. This performance report has been prepared by Peter Evans and Pat Haynes.

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Introduction

In May 1981 all instruments currently available for reading in the Ontario Assessment Instrument Pool were field-tested on a provincial sample of students in Grades 7 to 10 in a project conducted for the Ontario Ministry of Education by Dr. L. McLean, Head of the Educational Evaluation Centre of the Ontario Institute for Studies in Education. Two of the fundamental purposes of the project were the collection of statistics on the performance of students across these grades and a final trial on a large scale of the instruments themselves. A report on the provincial field trials has been separately published.* This appendix to the published pool provides teachers with further information on instrument performance in order to assist them in the wise selection and use of the resources in the pool.

The information on student performance was obtained in May 1981. Observations and cautions concerning use of the instruments have been added, and, in some instances, it is recommended that particular items be deleted or revised or that particular passages be used only when particular skills have been taught. We have noted in this report those items that students apparently did not have quite enough time to finish.

Conduct of the Field Trials

Thirteen of the instruments (those reported first in this appendix) were employed across all grades and streams so that a picture of trends in reading performance could be obtained. The remainder were employed only for those grades and streams for which they were originally recommended in the published pool.

---

* Leslie D. McLean, Report of the 1981 Field Trials in English and Mathematics...Intermediate Division. (Toronto: Ministry of Education, Ontario, 1982).

The approximate size of the sample was 150 students, randomly drawn, for each of Grades 7 and 8, and 50 students for each of Grade 9 Advanced and General and Grade 10 Advanced and General. An approximate confidence limit is therefore ± 10 per cent for Grades 7 and 8 and ± 20 per cent for the secondary school streams reported.

Unfortunately, the number of basic-level students from Grades 9 and 10 who were involved in the field trials was too small for us to report with confidence on the results obtained. We have, however, given an indication of the difficulty of some of the instruments to guide teachers of basic-level students in their use of those instruments.

Meaning of Reported Figures

For those passages that were used across all grades and levels (except the last), the data are reported as per cent correct for all but the basic level, where we have used a scale of 1-10 to approximate the per cent correct. For the remaining passages (the majority), which were used in only one grade, the 1-10 scale is employed.

Thus, a reported figure of 73 means that 73 per cent of the students in the sample gave the correct answer; a reported figure of 7 means that between 65 per cent and 74 per cent of the students gave the correct answer. A figure of 2 shows that the item was found to be very difficult; an 8 shows that it was found to be quite easy.

Use of the Information

The purpose of this appendix is to help teachers choose instruments that are of suitable difficulty for their students. It is quite appropriate for teachers to delete or revise questions; it is also appropriate and desirable for them to create some open-ended questions as well and to ask the students to make written responses, especially to literary passages and to argument. The multiple-choice format need not be limiting.

All of the figures presented here, given the size of the sample, are approximate and do not constitute precise norms against which any given class can be compared.

The information provided in the published pool concerning estimated difficulty levels for most of the reading passages is based on preliminary screening. This information appears on a scale of 1-5, a 1 suggesting that fewer than 20 per cent of students are likely to get the item right and a 5 suggesting that over 80 per cent are likely to get the item right. The figures provided in this appendix should replace these preliminary estimates.

For example, the items based on the story entitled "Survival" (pp. R57-R61) in the published pool are given the following levels of difficulty (on a scale of 1-5) in the margin of page R61:

Item # 1 - 4
Item # 2 - 4
Item # 3 - 3
Item # 4 - 3
Item # 5 - 2
Item # 6 - 4
Item # 7 - 4
Item # 8 - 3

The revised estimate, based on the field trials (see p.12 of this appendix), on a scale of 1-10 is as follows:

Item # 1 - 6
2 - 8
3 - 6
4 - 5
5 - 6
6 - 6
7 - 2
8 - 4

On this scale, an 8 means that between 75 and 84 per cent of the students in the field trials answered correctly; a 2 means that only 15 - 24 per cent answered correctly.

We hope that this more specific information concerning passages and questions will be helpful in selecting instruments.

A Note About Items and Objectives

In preparing the pool considerable care was taken to provide a variety of questions related to various guideline objectives for reading (e.g., selecting the main idea, drawing inferences, ascertaining the writer's purpose).

In practice, of course, for a given passage, students who tend to do well on questions relating to main idea tend also to do well on questions concerning inference and other areas. Research evidence* reveals that it is virtually impossible to distinguish subskills in reading performance, and the field-trial results confirm this finding. While it is important to make distinctions among objectives in building assessment instruments in order to avoid imbalance and superficiality, teachers should not attempt to particularize in their examination of results or to compartmentalize reading skills.

Passages Employed Across All Grades

Reading Comprehension Unit (pp. R372-R395)

This set of instruments contains examples of each type of reading passage except poetry. The instruments were not presented together in the field trials because the entire set contains too much material for one period. The results are therefore reported by question, as they are for the other passages. The instruments may be used as a set or individually.

---

* One of the finest of these studies is the Schools Council Study - K. Gardner and E. Lunzer (eds.), The Effective Use of Reading (London: Heinemann, 1979).

		Grade							
	ITEM	7	8	9G	10G	9A	10A	9B	10B
MIS 300	1.	95	93	85	93	97	97	6	8
	2.	76	78	63	68	87	88	5	6
	3.	81	85	83	84	94	90	7	8
HYDRO AD	4.	81	84	81	87	90	93	7	7
(p.R376)	5.	68	75	77	71	81	80	4	5
	6.	44	53	53	53	65	52	5	4
Average		74	78	74	76	86	83	5.7	6.4
SCI 300	1.	47	46	55	53	60	59	2	1
	2.	68	66	64	67	78	80	5	7
OCEAN	3.	35	48	47	60	73	73	2	2
DEPTHS	4.	55	67	52	72	80	78	5	3
	5.	61	70	69	72	80	91	4	5
(p.R379)									
Average		53	59	57	65	74	76	3.4	3.5
SOC 300	1.	51	65	51	64	73	66	3	3
	2.	54	62	48	56	72	78	3	3
	3.	45	50	45	35	67	57	3	4
INNUIT	4.	37	42	47	43	61	54	2	2
(p.R382)	5.	50	55	54	61	73	61	4	6
	6.	49	39	42	50	38	45	4	4
Average		48	52	48	52	64	60	2.9	3.7
SOC 301	1.	81	80	84	83	93	94	6	5
	2.	56	69	65	66	86	78	5	5
TUTANK-	3.	68	84	78	79	89	92	5	6
HAMUN	4.	55	59	49	52	68	78	4	5
	5.	67	77	72	66	88	83	6	6
(p.R386)									
Average		65	74	70	69	85	85	5.2	5.4

Grade

	ITEM	7	8	9G	10G	9A	10A	9B	10B
FIC 301	1.	42	45	33	44	60	53	4	4
	2.	71	64	71	69	85	85	4	4
	3.	77	79	73	86	86	94	6	5
DON QUIXOTE	4.	53	60	59	42	69	69	2	5
(p.R390)	5.	89	95	91	91	96	100	7	9
	6.	54	60	50	62	66	85	4	2
Average		64	67	63	66	77	81	4.5	4.8

SOC 302	1.	65	65	38	60	75	82	3	4
	2.	64	75	59	68	91	94	6	6
	3.	68	75	53	74	84	92	3	5
SING	4.	56	67	54	66	79	85	5	6
(p.R392)	5.	53	62	53	52	72	85	2	4
	6.	30	34	29	46	44	53	2	2
Average		56	63	48	61	74	82	3.5	4.5

The above passages range from quite easy to quite difficult. With the exception of SOC 300 and SCI 300, none appears too difficult for students in any grade or stream. SOC 300 and SCI 300 may be discouraging for basic-level students. The performance by Grade 10 Advanced on MIS 300 was so strong that the passage is likely to have little discriminating value at this grade level.

Other Passages Used Across Grades 7-10

FIC 106	ITEM	7	8	9G	10G	9A	10A	9B	10B
THE TWO WILLIES	1.	27	32	28	31	32	37	3	3
(p. R26)	2.	64	77	57	70	83	88	5	6
	3.	63	68	74	70	83	95	6	5
	4.	47	39	42	53	59	60	4	3
	5.	63	63	66	53	64	64	3	5
	6.	41	51	43	58	59	62	5	4
Average		51	55	52	56	63	68	4.3	4.3

Grade

MIS 102	ITEM	7	8	9G	10G	9A	10A	9B	10B
FIGURE OF SPEECH	1.	67	58	63	59	65	71		
(p. R51)									

POE 302	1.	26	37	32	32	56	68
	2.	23	29	25	30	40	52
LIVESAY POEMS	3.	25	23	24	28	48	42
	4.	23	26	17	30	43	60
(p. R82)	5.	48	48	48	67	66	68
	*6.	← omit →					
	7.	38	46	48	40	73	81
	8.	30	25	25	32	23	28
	9.	33	29	32	32	41	44
	10.	75	71	68	73	68	65
	11.	38	42	36	36	34	50
	12.	48	60	44	63	77	82
		37	40	36	42	52	58

Too difficult for the basic level.

An average of about 30 per cent correct at both general and advanced levels.

* Students at all levels received scores near or below chance on #6. One problem may be that C and D (the key) overlap. The distinction is a subtle one. It is a worthwhile item for classroom discussion. It is suggested that this item be deleted.

FIC 501	1.	41	50	31	42	55	71
	2.	62	69	54	51	72	79
HOUND OF THE BASKERVILLES	3.	41	49	39	33	40	52
	4.	22	28	32	31	42	35
	5.	48	58	45	48	59	62
(p. R99)	6.	42	40	39	50	44	43
	7.	22	28	25	48	45	43
		40	46	38	43	51	55

Not used in the basic level.

		Grade							
	ITEM	7	8	9G	10G	9A	10A	9B	10B
SCI 501	1.	38	45	46	44	53	68	3	5
	2.	62	68	71	70	74	84	5	6
THE AQUATIC DOMAIN	3.	25	27	22	36	22	44	3	2
	4.	38	47	40	58	68	74	2	4
(p. R170)	5.	26	33	33	27	41	57	1	2
	6.	69	80	80	74	88	98	6	5
	7.								
	8.	76	78	78	53	88	84	6	5
	9.	59	75	69	83	62	91	4	5
Average		49	57	55	54	62	75	3.8	4.3

Student performance on #7, a "writer's purpose" item, was poor, perhaps because, as D implies, there is a more general purpose (intent) for a total article and the sentence stem does not stress unambiguously that students are to consider the purpose in this part only. It is suggested that this item be deleted.

FIC 700	1.	66	70	73	75	80	90	5	6
	2.	55	57	59	58	71	77	4	5
THE WARS	3.	46	48	50	43	67	77	2	6
	4.	75	75	73	71	91	93	4	7
(p. R198)	5.	58	61	51	66	78	81	3	3
	6.	60	62	54	70	77	83	3	3
	7.	33	34	34	25	36	40	3	2
	8.	64	65	71	58	74	87	3	6
	9.	38	25	20	20	35	40	3	2
	10.	55	49	43	33	52	66	4	4
Average		55	55	53	52	66	73	3.4	4.4

The weak performance on #7, keyed B, may be a result of the failure to catch the full sense of "ultimate" in the sentence stem. B (see lines 174-175) is strictly speaking correct, but students who select C are probably understanding the passage too.

		Grade					
	ITEM	7	8	9G	10G	9A	10A
SOC 107	1.	3	3	3	2	3	4
	2.	3	3	2	3	4	4
SHOULD	3.	4	3	3	3	3	3
HOMEWORK	4.	3	3	3	5	3	6
BE	5.	4	5	5	4	6	7
ABOLISHED?	6.	5	6	5	7	6	6
	7.	3	4	4	3	3	4
(p. R34)	8.	2	2	3	1	1	1
	9.	4	5	4	5	7	7
	10.	3	3	3	3	3	2
Average		3.4	3.7	3.5	3.6	3.9	4.4

While the distribution of responses on most items was good, several items were found exceedingly difficult at all levels. Teachers should note that the emphasis here is on logic and recognition in the formal sense of logical argument rather than on the more usual "comprehension" skills. Unless some study has been made of logical argument, low scores may be expected. The passage probably should be reserved for settings in which logic is taught.

Passages Tested at One Grade Level Only

Section 1 of the Pool

Grade 7

FIC 103 Dan (p.R15)

1.	9
2.	7
3.	5
4.	8
5.	5
Average	6.8

Grade 7 (cont'd)

FIC 105 Charles (p. R19)

This passage is quite difficult for the Grade 7 level, as some rather subtle distinctions are required for some of the answers, these in turn requiring a fairly sophisticated knowledge of vocabulary such as "devious" (#1) and "ironically" (#7).

1.	6	
2.	7	
3.	6	
4.	6	
5.	5	
6.	3	Some students appeared not to have had time to attempt these questions.
7.	3	
8.	3	
9.	3	
10.	3	

Average 4.5

FIC 107 The Dinner Party (p. R29)

1.	5
2.	6
3.	7
4.	4
*5.	4
6.	4
7.	7
8.	3
9.	4
10.	6
11.	6

Average 5.1

* In #5, choice B fails to draw any response. Perhaps the substitution of "logical" for "rational" might make the item more effective.

SOC 108 The Class Project (p. R41)

1.	3
2.	8
3.	8
*4.	3
5.	3
6.	6

Average 5.2

* In #4, the phrase "Which one do you think ..." appears to solicit an opinion rather than a "right" answer. The wording might be changed to "Which one would normally be ...".

SCI 101 Found at Last: The Monarch's Winter Home (p. R45)

1.	4
2.	6
3.*	2
4.	4
5.	4
6.	7

Average 4.5

* Possibly the reason for the difficulty of item #3 is that all of the phrases indeed describe the butterflies though only one uses a figure of speech. The item may be made less difficult, perhaps, by asking "In which of the following is a figure of speech used?"

POE 101 Wild Friends (p. R48)

1.	6
2.	5
3.	5
4.	4
5.*	2
6.	3

Average 4.2

* The relatively poor response to #5 reveals that students are not sensing, as a generalization from the three incidents, the poet's sense of shared guilt with humanity towards the animal kingdom.

Here is an example of a passage where open-ended questions and discussion might well be employed as well as the multiple-choice questions.

Grade 8

FIC 302 Deathwatch (p. R52)

1.	6
2.	9
3.	7
4.	7
5.	7
6.	5
7.	4
8.	5
9.	5

Average 6.1

FIC 303 Survival (p. R57)

1.	6
2.	8
3.	6
4.	5
5.	6
6.	6
7.	2
8.	4
Average	5.4

SOC 304 Steam Into Wilderness (p. R66)

1.	6
2.	8
3.	5
(4.*	2)
5.	2
6.	6
Average	4.8 (with #4 omitted: 5.4)

* Note that #4 is dependent on a knowledge of specific figures of speech and the correct response is dependent on the student's alertness to "furious" as an adjective appropriate to emotion.

SCI 301 Coyotes of the Plains (p. R70)

This is a relatively easy passage that might also prove appropriate for students in basic-level classes in Grades 9 and 10.

1.	8
2.	4
3.	9
4.	6
5.	8
6.	5
7.	6
Average	6.6

Grade 8 cont.

POE 300 The Mate (p. R74)

These instruments are fairly easy and may also be useful for Grade 7.

1.	8
2.	8
3.	6
4.	6
5.	6
6.	6
7.	6

Average 6.6

POE 301 April in the Hills/March Afternoon (p. R77)

1.	5
2.	4
3.	7
4.	6
5.	5
6.	6
7.*	3
8.	5
9.	6
10.	9
11.	6

Average 5.6

* Number 7 requires that the student distinguish between metaphoric language in the general sense and "metaphor" in an exactly defined sense.

MIS 301 Canadian Populations (p. R86)

1.	2

MIS 302 Paying for City Buses (p. R87)

1.	3

Grade 9

FIC 500 *An Accident* (p. R88)

	9A
1.	7
2.	7
3.	10
4.	5
5.	2
6.	8
7.	7
8.	6
9.	4
10.	6
11.	7
12.	6
13.	5
Average	6.2

FIC 502 *Cemetery Path* (p. R102)

This passage performs well at the general level. However, a rephrasing of #8 is suggested, as C, though less accurate than B, is a reasonably good answer in context, especially as (for Ivan at least) he would be a hero and thus gain self-respect. The sentence stem could read: "The lieutenant's offer provides Ivan with the opportunity".

	9G
1.	3
2.	5
3.	5
4.	6
5.	5
6.	5
7.	7
8.	3
9.	6
Average	5.0

Grade 9 cont.

FIC 503 A Mask For Fear (p. R106)

Though this difficult set works well on the whole, the following changes are recommended:

- #1: Because C is at least a reasonable option and a case can be made inferentially for D as the deeper reason, the item should be omitted.
- #6(c): "Incredulity", probably owing to the difficult vocabulary, does not draw much response. It might be replaced by "belief".
- #8(b): Error in spelling. As well, the distinction between "envy" and "jealously" is perhaps overly subtle. It is recommended that the item be deleted.

	9G
(1.	3)
2.	6
3.	5
4.	9
5.	4
6.	2
7.	4
(8.	1)
9.	6
10.	7
11.	3
12.	5
13.	5
14.	7
15.	4

Average 4.7 (with #1 and #8 deleted: 5.2)

FIC 104 A Tyrant and a Wedding (p. R114)

This is a very good passage for distinguishing performance across these three levels.

	9G	9A	9B
1.	6	7	3
2.	3	3	1
3.	5	6	3
4.	5	8	5
5.	6	8	5
6.	7	8	7
7.	6	7	5
8.	3	4	4
9.	5	6	3
10.	7	8	5
11.	6	7	4

Grade 9 cont.

FIC 505 Snow (p.R122)

The passage and the items appear on the whole too difficult for all streams in Grade 9, with scores close to chance. The passage may prove more useful for Grade 10.

	9G	9A	9B
1.	2	4	2
2.	2	3	2
3.	4	3	3
4.	3	2	3
5.	2	2	1
6.	2	3	3
Average	2.5	2.8	2.3

FIC 506 Early Morning Rabbits (p. R126)

The passage appears useful for distinguishing performance across streams in Grade 9. Some students in basic-level classes appeared not to have had time to attempt these items.

	9G	9A	9B
1.	4	6	3
2.	3	5	2
3.	7	8	4
4.	7	9	4
5.	6	8	2
6.	8	8	5
7.	7	8	3
8.	6	8	4
9.	3	5	2
10.	4	7	3
11.	5	9	5
Average	5.5	7.4	3.4

FIC 507 The Considerate Shopper (p. R133)

A good example of light irony, a style of writing difficult for many Grade 9 students. Some students, at all levels, appeared not to have had time to attempt this passage.

	9G	9A	9B
1.	5	7	4
2.	5	6	3
3.	4	3	2
4.	5	6	4
5.	4	7	3
6.	2	1	3
7.	3	4	3
8.	3	4	2
Average	3.9	4.8	3.4

Grade 9 cont.

BIO 500 Pilgrimage to Ajawaan (p. R139)

	9G
(1.	2)
2.	6
3.	5
4.	6

Average 4.8 (with #1 deleted: 5.7)

The deletion of #1 is recommended. Those familiar with Northern Ontario geography of the period will recognize that Biscotasing was (and remains) quite far from any "heavily settled" area.

SOC 500 Fire From the North (p.R142)

This is a good passage of reasonable difficulty for this stream.

	9G
1.	6
2.	7
3.	5
4.	6
5.	6

Average 6.2

SOC 501 The Encircled River (p. R145)

	9A
1.	4
2.	5
3.	8
4.	6
5.	2
6.	3
(7.*	2)
8.	8
9.	3
10.	3

Average 4.4 (with #7 deleted: 4.6)

* Number 7 is a valuable item for discussion, but as a test item it is deficient. Too much rides on "fundamentally caused". There is some truth in C as well as A.

Grade 9 cont.

SOC 502 Capital Punishment (p. R153)

A feature of interest is the similarity between Grade 9G and Grade 9B results. This long and rather difficult passage is best used in the classroom.

	9G	9A	9B
Average	34%	45%	34%

SOC 503 The Energy Question (p. R162)

This is probably best suited to Grade 9 Advanced. The contrast between the results for this stream and the others is very striking.

As in SOC 107, the recognition of logical argument (especially in #1) is difficult for most students, it seems, and this may well be because logic is little taught in schools.

	9G	9A	9B
1.	1	2	2
2.	3	4	2
3.	3	5	2
4.	4	5	3
5.	2	4	2
6.	5	6	3
7.	2	4	2
8.	4	7	3
9.	2	4	3
10.	2	5	2
Average	2.8	5.6	2.4

SCI 502 Land Use and Wildlife (p. R174)

There is a clear performance separation across the levels.

	9G	9A	9B
1.	5	7	7
2.	6	8	3
3.	6	7	4
4.	7	8	5
5.	4	6	5
6.	3	3	2
7.	6	8	4
8.	3	4	3
9.	5	6	3
10.	3	5	3
11.	5	6	5
12.	2	3	1
13.	5	7	3
14.	7	9	4
15.	5	7	3
16.	4	6	4
17.	7	9	4
Average	4.9	6.4	3.7

Grade 9 cont.

SCI 503 Forest Fire (p. R183)

Some students at all levels appeared not to have had time to attempt this passage.

	9G	9A	9B
1.	6	8	4
2.	8	9	5
3.	6	6	4
4.	5	7	2
5.	5	7	3
6.	4	6	2
7.	3	4	4
8.	5	7	3
9.	4	7	4
10.	3	7	3
11.	1	3	2
12.	1	3	1
13.	1	2	1
Average	4.2	5.9	2.9

POE 500 Disembarking at Quebec (p. R191)

	9A
1.	7
2.*	3
3.	7
4.	7
5.	8
6.*	1
7.	5
8.	4
9.	3
10.	8
Average	5.3

* Number 2 appears difficult, but note that it is an item that tests recognition of a particular literary form that may well not be taught in most Grade 9 classes.

* Number 6, though evidently difficult, is quite fair. Despite the phrase "omens of winter", few chose the correct response.

Grade 10 cont.

SOC 701 and 702 The Willowdale Story, Parts I (p. R226) and II (p. R237)

Regrettably, in the field trials Parts I and II were run separately; Part II should, according to the instructions in the pool, be used only if Part I has been read.

Both passages as run in the field trials proved quite difficult at the Grade 10 level, for both general and advanced students.

	10G	10A
Averages on Part I (12 items)	34%	42%
Part II (15 items)	29%	37%

SOC 703 Sexism in the Secondary School (p. R247)

Note that the items here focus exclusively on logic and argument and assume familiarity with some of the terminology. The passages are suitable for settings in which logic has been taught and are probably unsuitable for general use. Grade 10 students in basic-level classes found them exceedingly difficult.

	10G	10A
1.	6	8
2.	1	2
3.	6	7
4.	2	3
5.	3	5
6.	4	6
7.	5	5
8.	4	4
9.	2	3
10.	2	1
Average	3.5	4.4

POE 701 The Bear on the Delhi Road (p. R255)

	10A
1.	3
2.	8
3.	7
(4.*	3)
5.	7
6.	3
7.	1
8.	5
9.	4
Average	4.6 (with #4 deleted: 4.4)

* Number 4 is suitable for discussion but not for administration. The student who gives due weight to "spindly" as well as "locusts" may well see merit in both A and B.

Grade 10 cont.

POE 702 The Killing of the Musk Ox/The Bull Calf (p. R258)

These passages when studied together seem especially suited to open-ended questions in addition to the multiple-choice questions.

	10G	10A	10B*
1.	3	5	3
2.	4	7	4
3.	5	4	3
4.	4	5	2
5.	7	9	6
6.	3	4	3
7.	8	9	6
8.	8	9	6
9.	3	2	2
10.	2	2	3
Average	4.7	5.6	3.8

* Consider as a rough guide only. The passages are, it appears, though difficult, not unsuitable for the basic level.

POE 703 Dulce et Decorum Est/In Flanders Fields (p. R264)

	10G	10A
1.*	4	8
2.	4	5
3.	5	8
4.	3	3
5.	2	3
6.	4	7
7.	3	6
8.	4	5
9.	5	6
10.	4	4
(11.*	1	3)
Average	3.5	5.3 (with #11 deleted: 3.8 and 5.5)

* Note that a correct response to item #1 depends on a knowledge of literary terms.

* The phrasing of the sentence stem in #11 is awkward (dangling participle), and the inference is debatable. It is a question that is useful for discussion, but its value as a test item is doubtful.

POE 704 Lament for the Dorsets (p. R269)

	10A
1.	5
2.	7
3.	7
4.	2
5.	7
6.	9
7.	8
8.	8
9.	8
Average	6.8

Grade 10 cont.

POE 705 Trees at the Arctic Circle (p. R274)

	10A
1.	7
2.*	2
3.	6
4.	4
5.	5
6.	7
7.	5
8.	6
9.	3
10.	5
11.	7

Average 5.2

* The apparent difficulty of #2 may be the result of unfamiliarity of students with the term "reproach" and/or the fact that "annoyance" is not entirely incorrect. The item would be improved if the sentence stem read: "...poem, the poet's attitude towards the Arctic trees is best described as one of".

POE 706 My Death (p. R279

	10A
1.	5
2.	3
3.	8
4.	5
5.	7
6.	6
7.	5
8.	6
9.	6
10.	6
11.	6
12.	9

Average 5.2

Grade 10 cont.

MIS 700 The Bay ad. (p. R285)

1.	5
2.	3
3.	6
Average	4.7

MIS 701 Emphasis on Skills Criticized by Deans (p. R287)

	10G	10A
1.*	2	3
2.	4	6
3.	4	6
4.	5	7
Average	3.8	5.6

* It is evident that 1B is a statement of a factual order (and clearly indicated by the passage as having empirical support). The problem may be in the sentence stem, for it may be that some opinion statements are also true (i.e., facts), as they are certainly claimed to be by prestigious people. Rephrase the stem to ask "Which of the following is supported in the article by evidence?".

MIS 702 Student Unemployment (p. R291)

	10G	10A
1.	8	9
2.	8	9
3.	6	5
4.	4	5
5.*	2	2
6.	5	7
7.	5	4
8.	4	4
9.*	omitted	
Average	5.3	5.6

* Number 9 was misprinted in the test booklet in the field-trial administration. (Choices C and D were omitted).

* In the sentence stem of #5 " ... could be described ..." is too open-ended. The following is perhaps better: "... is most accurately described as ...".

Grade 10 cont.

MIS 703 Depleted Quarries (p. R297)

Many students appear not to have had time to attempt this passage in the field-trial administration.

	10G	10A
1.	3	5
2.	6	8
3.	2	4
4.	5	6
5.	5	8
6.	4	4
Average	4.2	5.8

Section II of The Pool

Bear Theme

Grade 7

FIC 100 The Bear Says "North" (p. R301)

1.	7
2.*	5
3.	7
4.	6
5.	6
6.	5
7.	5
8.	4
Average	5.6

* In #2, change (B) to "intelligence".

FIC 101 The Bear Who Thought He Was a Dog (p. R305)

1.	3
2.	7
3.	7
4.	6
5.	3
6.	8
7.	5
8.	6
9.	5
Average	5.6

Grade 7 (Thematic - Bears) cont.

FIC 102 *The Bear Who Stole the Chinook* (p. R309)

1.*	3
2.	5
3.	9
4.	4
5.	5
6.	5
7.	6
8.	7

Average 5.9

* Add "chiefly" to the sentence stem in #1.

SOC 100 *Girls Recount ... Black Bear* (p. R314)

1.	6
2.	6
3.	5
4.	6
5.	7
6.	9
7.	6

Average 6.4

SOC 102 *Algonquin Park Bears in Research Program* (p. R318)

For a fairly straightforward newspaper article, this passage and the accompanying items proved surprisingly difficult for Grade 7. It may also prove useful for Grade 8.

1.	4
2.	3
3.	4
4.	3
5.	9
6.	4
7.	8
8.	2

Average 4.6

Grade 7 (Thematic - Bears) cont.

SCI 100 The Grizzly Bear (p. R322)

1. 8
2. 8
3. 3
4. 7
5. 7
6. 6
7. 4
8. 7
9. 5
10. 5

Average 6.0

MIS 100 Dictionary Exercise (p. R332)

Though this exercise is on the "bear" theme, it is really a test of students' ability to use the dictionary to distinguish shades of meaning for a common word. It appears to have stood up well in the field trials and may be usefully employed across the grades.

1. 6
2. 5
3. 6
4. 7
5. 4
6. 4
7. 3
8. 2
9. 8
10. 3

Average 4.8

Note: On the Roof ... (p. R326) follows, as it was employed at Grade 8 only.)

Grade 8

FIC 300 On the Roof of the World (p. R326)

A number of items proved quite difficult for Grade 8, though this is a fairly straightforward narrative. It may prove useful to compare performance across grades and streams using this passage and the accompanying items.

1.	4
2.	3
3.	6
4.	2
5.	4
6.	5
7.	6
8.	4
9.	7
10.	6
11.	2
12.	3
13.	4
Average	4.3

Grade 9

SCI 500 The Grizzly (p. R334)

This selection proved very difficult for Grade 9 students in general-/and basic-level classes.

In the field-trials administration some students appear not to have had time to attempt this passage.

	9G	9A
1.	1	3
2.	7	8
3.	2	4
4.	5	8
5.	4	4
6.	2	4
7.	3	3
8.	6	7
9.	2	5
10.	5	7
11.	3	2
12.	6	6
13.	5	5
14.	4	5
15.	4	4
16.	3	6
17.	2	5
18.	5	8
19.	5	7
20.	2	3
Average	3.8	5.2

Ships Theme

Grade 7

SOC 102 *Captain William Jackman* (p. R342)

1.	5
2.	5
3.	5
4.	5
5.	6
6.	6
7.	3

Average 5.0

SOC 103 *The Clippers* (p. R347)

This passage is evidently too difficult for the grade; it would be more effective in later grades.

1.	6
2.*	2
3.	6
4.	3
5.	3
6.	1
7.	1
8.	1
9.	5

Average 3.1

* The distractors in #2 are working poorly; this item might well be deleted.

SOC 104 *Titanic (1912)* (p. R351)

1.	2
2.	6
3.	7
4.	5
5.	2
6.	2
7.	8
8.	4

Average 4.5

Grade 7 (Thematic - Ships) cont.

SOC 105 The Collision Between Andrea Doria and the Stockholm (p. R355)

1.	5
2.	5
3.	4
4.	4
5.	4
6.	4
7.	7
8.	6
9.	5

Average 4.9

SOC 106 How I Discovered the Great Devil-Fish (p. R359)

1.	7
2.	6
3.	7
4.	7
5.	7
6.	5
7.	6
8.	4
9.	6
10.	5
11.	5

Average 5.9

POE 100 All Around Green Island's Shore (p. R365)

This set was not completed by all of the students in the field-trials administration.

1.	4
2.	5
3.	7
4.	4
5.	4
6.	3
7.	6
8.	5

Average 4.8

Grade 7 (Thematic - Ships) cont.

MIS 101 Ship Diagram (p. R371)

This set was not completed by all students in the field-trials administration.

1.	6
2.	6
3.	3
4.	5
5.	4
6.	4
7.	5
8.	6
Average	4.9

Grade 10

POE 700 The Flood-Tide (p. R368)

	10G	10A
1.	3	6
2.	2	2
3.	8	9
4.	7	8
5.	2	3
(6.*	1	1)'
7.	4	4
8.	2	2
9.	7	9
10.	3	4
Average	3.9	4.8 (with #6 deleted: 4.2 and 5.2)

* While a satisfactory answer, B requires quite a leap by the reader. The item should be deleted.

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WRITING

Although the curriculum guideline stresses the importance of an integrated balance of the various components of the English program, public concerns often focus on the ability of students to write and the effectiveness of the writing program.

One reason is that writing often provides the synthesis or completion of a unit of work - what has been read about, talked about, studied or analysed finally comes down to a written composition, or report, or examination. The best evidence in many subjects of students' achievement is found in writing of some sort. A second reason is that writing provides a permanent and portable record in a way that any internal reflection or oral explication cannot.

As a premium is placed upon effective writing, teachers of English have a responsibility to encourage writing and to provide a program that supports the best possible growth. They also need a range of assessment methods that provide valid and reliable information about writing development and about the effectiveness of the program.

OBJECTIVES

THINKING objectives, which take first place in the Guideline, are often best examined through writing. The particularly relevant objectives here are:

1.3 Formulate and respond to questions of varying depth and range (ANALYSE AND SYNTHESIZE).

1.4 Gather and research, interpret, integrate and design and present ideas or information (SYNTHESIZE).

1.5 Make inferences and develop logical trains of thought.

1.6 Assess the relevance and credibility of evidence (ANALYSE).

1.7 Synthesize disparate pieces of information for a purpose (SYNTHESIZE).

If we add to these objectives, concern for the process of problem-solving, the critical analysis of the effect of media on thought or mind formation, and the development of criteria for analysing ideas, we have a list of important reasons for promoting good written expression.

The objectives listed under WRITING in the Guideline are almost all encompassed in this section, some of them indirectly. In addition, also indirectly, some of the assessment strategies recommended are related to VALUE objectives.

DIFFICULTIES IN ASSESSING WRITING

Three major difficulties in the assessment of writing are addressed in this section:

1) The lack of consistency in the assessment of a piece of written work.

2) The fact that a single piece of writing cannot be truly representative of the range of a student's ability.

3) The need for a number of assessment schemes to serve different purposes in different contexts.

The first is the immediate reason why a systematic approach to writing assessment is seldom undertaken. It is often incorrectly assumed that objectivity and reliability in scoring are really beyond reach. This issue is addressed under holistic and analytic scoring later in this introduction.

The second problem is a real one. The following proposition is suggested: The student's ability as a writer is best estimated from a reasonable selection from a variety of writing modes (appropriate to the stage of development of the student) of the work the student and teacher consider his/her best work.

This proposition could be modified in two ways: (1) evidence of inability to perform in some particularly important writing mode, even if the student succeeds in many others, must receive due weight; (2) the student should be able to respond to fairly specific, appropriate writing tasks under some degree of pressure, i.e., to perform when required.

The point to be made, though, is that two or three pieces of work form an inadequate basis for evaluating the student's performance in writing. Any fair assessment must include samples of the student's writing over time, and this implies a writing folder, or portfolio, with records concerning performance.

As for the third problem, traditional marking methods are indeed unreliable, and often provide the student with little helpful information. Plans for writing assessment should include not only helpful diagnostic information, but also an objective assessment of where the student stands in relation to others, means of assessing and modifying the writing program, and data on performance of students in various streams and levels.

An effective approach is, of necessity, complex. Teachers should be familiar with several strategies and their appropriateness for particular purposes. Effective writing assessment for many purposes requires cooperative planning beyond the level of the individual school.

RESOURCES

From the Ministry of Education, Ontario

1. The Intermediate English Guideline contains suggestions for the writing folder, analytic scoring of writing with sample criteria, and an explanation of holistic scoring.

2. Evaluation and the English Program (1979), a resource document in support of the Guideline, contains an entire section on writing evaluation, together with a brief bibliography.

3. P. Evans' Evaluation of Writing in Ontario: Grades 8, 12 and 13 (published as Review and Evaluation Bulletin, Vol. 1, No. 2, 1979) contains, besides a

description of a writing evaluation project, fuller details on analytic scoring, holistic scoring, types of error count, and measures of syntactic maturity. It concludes with a chapter describing the planning of a systematic approach to writing evaluation. This bulletin contains a fairly extensive annotated bibliography on the assessment of writing and on writing and language development.

From Other Sources

In addition to the Ministry resources, the following are particularly recommended:

Britton, J., Burgess, T., Martin, N., McLeod, A., Rosen, H., The Development of Writing Abilities 11-18 London: Macmillan, 1975 (available also from the National Council of Teachers of English).

A Schools Council study surveying kinds of writing called for in English and several other subjects for eleven- to eighteen- year-old students.

Cooper, Charles, and Odell, Lee, eds. Evaluating Writing: Describing, Measuring, Judging Urbana, Ill.: National Council of Teachers of English, 1977.

A collection of studies of writing evaluation including a study of holistic evaluation (C.R. Cooper), Primary Trait Scoring (R. Lloyd-Jones) measuring change in intellectual processes (L. Odell) and self and peer evaluation (M.H. Beaven).

Diederich, P.B. Measuring Growth in English Champaign, Ill.: National Council of Teachers of English, 1974.

Includes articulation of a number of general criteria for analytic scoring derived from the study of assessment of writing for senior students.

Explains also holistic scoring and a plan for assessment of writing across grades with the strategy of a 'buried' sample of essays.

Evans, P., Marsh, M., and Brown, P., Criteria for the Evaluation of Student Writing, Grades 7 & 8: A Handbook. Toronto: Ontario Institute for Studies in Education, 1977.

Criteria (general and mode-specific) derived and developed from a survey of teachers participating in the 1976-77 OISE writing evaluation project. Useful grade 7-10 analytic scoring.

Graves, Donald H. Balance the Basics: Let Them Write New York: Ford Foundation, 1978.

This study contributes valuable information concerning the debate between formal teaching of grammar and conventions, and an approach integrating such teaching with writing.

Moffet, James Teaching the Universe of Discourse New York: Houghton Mifflin, 1968.

A study of the development of language and writing. Includes a useful classification of writing modes appropriate to different age levels.

Stibbs, Andrew Assessing Children's Language London: Ward Lock Educational in association with the National Association of Teachers of English, 1979; (available from John Wiley and Sons Canada Limited).

A particularly clear, well written, short and useful booklet which offers specific suggestions for assessing student writing.

Toronto Board of Education - Language Study Centre For Good Measure: The Evaluation of Writing Abilities in the Intermediate Division Toronto, 1979. (available from The Language Centre, Toronto Board of Education, 155 College Street, Toronto M5T 1P6 for $3.00 per copy).

A wide array of strategies and resources for teachers and students with suggested checklists and charts that might usefully accompany a writing folder.

New Brunswick and Ontario Experience

The 1977, 1978, and 1979 reports of the New Brunswick provincial assessment of writing (Grades 5, 8, and 11) are especially helpful to teachers. The reports of holistic scoring (scale of 1-4) with sample compositions and comments are available from the Evaluation Branch of the Department of Education, Box 6000, Fredericton, New Brunswick.

The OISE Writing Evaluation Project was conducted from 1976-77 through 1979-80 in cooperation with a number of school systems in Ontario: grades 7-8 in 1976-77, 1977-78, 1978-79; grades 9-10 in 1978-79, 1979-80; and grades 11-12 in 1979-80. The project provided reports on performance with analytic scoring or specific criteria, error counts, and measures of syntactic maturity. The results of the 1976-77 project are incorporated in Review and Evaluation Bulletin, Vol. 1, No. 2. Annual reports for subsequent years are available from:

The Midnorthern Centre
Ontario Institute for Studies in Education
1050 Lonsdale Avenue
Sudbury, Ontario P3B 3X4

The following document provides advice on the planning of similar projects:

D. Jantzi: "The Management of Systematic Writing Evaluation"

It is available from:

The Office of Field Development
Ontario Institute for Studies in Education
252 Bloor Street West
Toronto, Ontario M5S 1V6

STRATEGIES FOR WRITING ASSESSMENT

The strategies are presented as a list with a notation of their most appropriate applications, followed by a brief description for most, and a full description of the writing folder.

1. The Writing Folder (with appropriate checklists, charts, or records)

The writing folder is valuable for the following purposes:-

- DIAGNOSIS of individual strengths and weaknesses and the monitoring of progress.

- FORMATIVE evaluation to provide information to the student and evidence of his or her growth as a writer.

- SUMMATIVE evaluation when charts of individual progress are included; a selection of the best of the student's writing should provide the chief basis for a judgment of achievement.

- PROGRAM evaluation through the collection of a random sample of folders from time to time to assess the quantity and variety of writing.

The practice of having the folder with a selection of the student's best writing go with the student to the next grade is also helpful for DIAGNOSIS.

Teachers of Intermediate English with the Frontenac-Lennox and Addington County Roman Catholic Separate School Board have developed and tried out a format of a writing folder which, with local variations, the OAIP Subject Advisory Group strongly recommends. The folder consists of three inside pockets, A, B, and C:

- A folds in, and C folds over the back of A.

- On the reverse side of A is a letter to the student and on the reverse side of C is the school crest, a place for the student's name, and a check-off place for the grade.

- Size: about 9" x 12" for each pocket.

- An accordian pleat for each pocket allows for the inclusion at various times of substantial quantities of writing.

In the FLA folder, the design team included on the A pocket a list of suggested general criteria for the analytic assessment of the writing and a reminder to the students of matters to keep in mind as they write: originality, clearness of purpose, organization, sentence structure, word choice, imagery, and mechanics.

On the B pocket is a list of a wide variety of writing modes, and on the C pocket a note and some art work stressing the personal and private character of writing in this pocket.

The distinctive three pockets are:

A - Current Writing - recent work, whether in draft or in final copy, with charts or check-lists of the student's progress.

B - A selection, made from time to time by the student in consultation with the teacher, of the student's best writing.

C - Personal File - experimental writing, personal journal, and private explorations which the student may or may not choose to share with the teacher or others. Work in this file is not to be assessed.

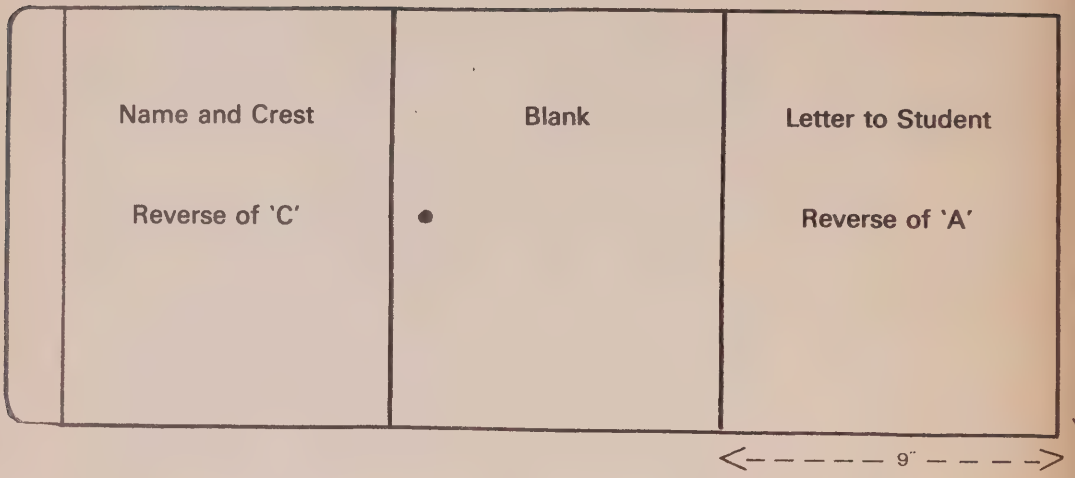
On the next four pages, some features of the FLA folder are illustrated.

It is recommended that this personal writing folder go forward with the student throughout his/her years in the Intermediate Division. Near the end of each school year, the student and teacher will make a final selection of four or five pieces of the student's best work to be forwarded in pocket B for the receiving teacher. It may also be desirable to provide in pocket A or B some chart or record of the student's progress and most significant achievements in writing. This procedure requires cooperative planning at the system level and between systems serving the same communities when the student passes from elementary to secondary school. One obvious advantage is greater cooperation in development of writing programs and in methods for assessment of writing.

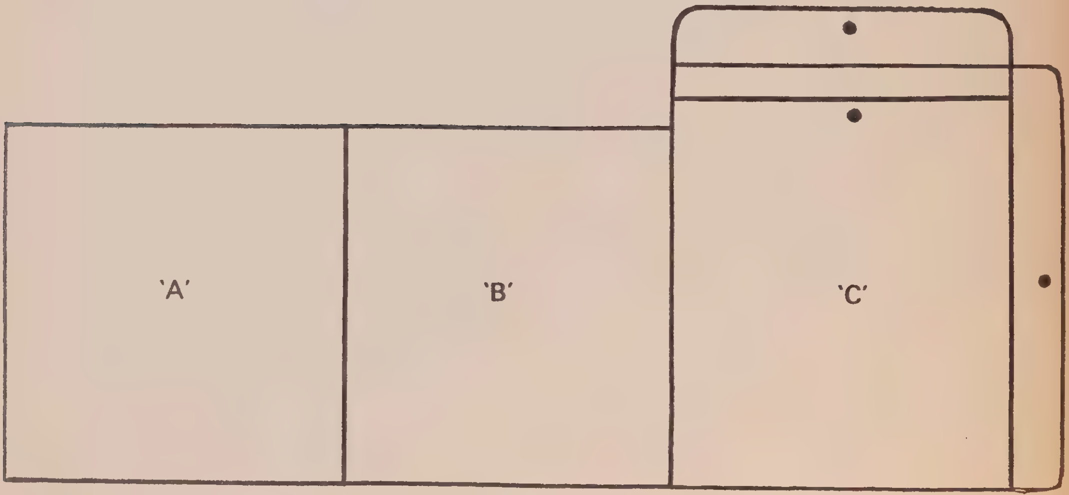
There is no intention of imposing on school systems one common type of folder or a single means of maintaining records of students writing accomplishments. Indeed, it is more desirable that schools and systems work out methods and a resource uniquely suited to their needs.

Directions for Making a Writing Folder

Outside


Name and Crest
Reverse of 'C'
Blank
Letter to Student
Reverse of 'A'
9"

Inside



Outside Information

CRCSSB

Name:

7 8 9 10

Dear

This writing folder is designed to help you in your writing endeavours. It is divided into three sections: "A" - to contain current writings, along with suggested criteria for assessment; "B" - to contain samples of your best writings to be passed on to your next teacher; and "C" - to contain personal writing which may or may not be shared with others, at your request. Criteria for assessment on "A" section will be explained by your teacher. At the end of your Intermediate years, this folder will be yours to keep.

Happy Writing!

Inside Information

"A"- Suggested Criteria for Assessment:

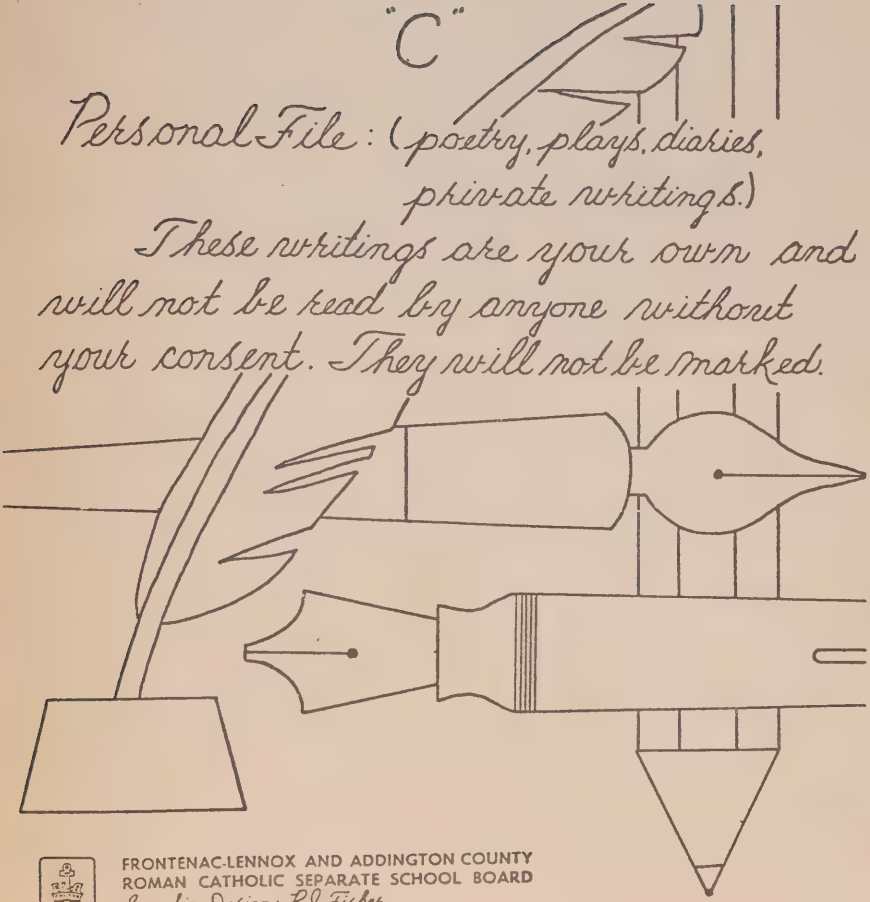
Originality
Clearness of Purpose
Organization
Sentence Structure
Word Choice
Imagery
Mechanics

"B" Suggested Topics for Writing:

- Diaries
- Journals
- Pen Pals
- Paragraphs
  - -Narrative
  - -Expository
  - -Descriptive
- Newspaper Articles
- Advertisements
- Editorials
- Letters to the Editor
- Reports
- Speeches
- Announcements
- Poetry
- Short Stories
- Fables
- Myths
- Legends
- Tall Tales
- Stories of Fantasy

Records of Dreams, Wishes, Memories

- Biographies
- Autobiographies
- Dialogue for Scripts or Plays
- Radio and Television Commercials



"C"

Personal File: (poetry, plays, diaries, private writings.)

These writings are your own and will not be read by anyone without your consent. They will not be marked.

FRONTENAC-LENNOX AND ADDINGTON COUNTY
ROMAN CATHOLIC SEPARATE SCHOOL BOARD
Graphic Design: R.J. Fisher

2. Holistic Scoring

For use on occasion for SUMMATIVE evaluation, holistic scoring, i.e. rapid impression scoring on an arbitrary scale, is highly reliable. The combination of an estimate of performance over the term with the score obtained in holistic scoring of specific assignments provides a sound estimate of the student's ability as a writer. If performance on compositions holistically scored is to form part of the assessment of the performance of individual students, at least two writing assignments, in two important modes (no topic choice), are recommended, with a minimum of two scorers for each composition. Scores thereby obtained will give a reliable estimate of students' ability in relation to their peers.

Note that the strategy is not very useful at the level of the classroom where the number of students is relatively small and anonymity is impossible. It provides no information about specific characteristics of the writing.

Where scores are to be related to the performance of individual students, it is recommended that the student write two compositions on different occasions, each to be scored by a minimum of two scorers. The student's writing score will be the sum or average of these four scorings. A scale of 1-10 is recommended.

Where a sample is being taken and scores are not returned to students, the number of compositions a particular student writes is irrelevant. There should be three scorers per essay and the scores should be averaged. The scale 1-10 is again recommended.

In both settings, where a sample of the writing is to be analysed subsequently, a large random sample should be photocopied and buried in such a way that all of the sample is scored by five or six scorers, so that high reliability for those scores will be achieved.

Procedures in Holistic Scoring

- Each scorer should receive a minimum of 60 compositions in a particular mode.

- Scorers should score quite separately compositions which are in different modes or on different topics.

- The student should be identified by a code that guarantees anonymity - this anonymity to extend to grade, stream, and school where applicable.

- However the project is managed, scorer No.2 should not have access to the score No.1 gave the composition, etc. The use of treated "carbonless" paper that provides two or three copies is highly recommended. Scorers can receive their own set at once and identifying information does not have to be recopied.

- A training session with a set of compositions is desirable but not essential.

The Process

Instructions are very simple, and the scorers are informed as follows:

1. Use the scale of X-Y, where X is low and Y is high. (A 1-10 scale is recommended; avoid an odd-numbered scale).

2. Use all points on the scale.

3. Read each composition rapidly once and give it a "holistic" or general impression score on that scale. The best composition(s) you read must receive a Y (10) and the worst an X (1).

Scorers should be advised that a score of 5 is not a pass or 4 a failure. They are simply rating the compositions in relation to each other. They should also be advised not to circle errors or make comments, since doing so reduces the reliability (consistency) of their scores.

Scorers should be advised that in practice it will be necessary to read and roughly rank the first fifteen or twenty before attaching scores in order to get a good sense of the range of writing performance.

Scorers should be reminded that they are not expected to score equal numbers of compositions at each point on the scale, and they are not to worry about the distribution unless a large number of essays begin to pile up at one or two points.

Finally, scorers should be advised to work rapidly with as few breaks as possible.

The greatest general fear concerning holistic scoring is "All those essays!" and it takes some time to convince teachers that this is truly "rapid impression" scoring. Many scorers can achieve a rate of one composition (250-300 words) a minute.

A Note on the Stimulus

It is important in the scoring of any writing assignment that only one mode be under assessment at any one time if any degree of reliability is to be achieved. In the holistic assessment of writing, it is important that the students all respond to the same stimulus (i.e. a single topic - no choice) on any one occasion and, as noted above, that the scorers deal only with responses to the one stimulus in any marking session. This is essential in securing adequate reliability and is fairer to the student.

3. Analytic Scoring

The application of fairly specific criteria in the assessment of writing over the term is a valuable complement to the writing folder in FORMATIVE evaluation and a useful feedback to the student. Where the plan for writing evaluation includes the holistic scoring of particular assignments, the subsequent analytic scoring of a random sample of these (referenced to the holistic scores received) provides valuable SUMMATIVE data on the relative strengths and weaknesses of students at various grade levels and serves as valuable information for PROGRAM evaluation.

This procedure is quite fully described with examples in the Ministry Guideline. The Evans, et al Criteria Handbook is a useful source for (a) general criteria applicable to most writing (e.g., organization, diction, sentence style) and (b) more specific elaborations applicable to particular writing modes. Samples for style follow:

(a) A General Criterion for STYLE: Suitability of Style to Function (Purpose) and Audience

HIGH: The student captures reader interest early and sustains that interest.

The degree of precision in language and the level of formality or informality of style are maintained consistently in relation to the purpose and to an appropriate audience, both of which can be readily discerned through the writing.

Stylistic devices are consciously used in moderation and with some sensitivity to engage the reader's attention and interest. The reader finds the conclusion consistent and satisfying.

MEDIUM: The intent is as for "High," though the writer has some inconsistencies of style and his/her sense of engagement with his audience is not always clear. Generally an appropriate level of formality or informality is chosen, but the writer occasionally slips between levels.

LOW: The reader is unclear as to the mode of writing selected and the type of audience (if any) the writer had in mind.

No discretion is used in selection of a level of appropriate formality or informality in language choice and style.

(b) A Mode-Specific Criterion for STYLE: Exposition-Process/Procedure

Style: Competence, Confidence, Interest

HIGH: The writer is assured, familiar with the subject matter, and at ease in describing it.

The writing may be flavoured with mild irony or humour.

The writer by a variety of devices, especially in the tone of addressing the reader, reveals personal interest in what he/she is describing; thus the writer's enthusiasm is "catching."

MEDIUM: The writer is reasonably assured, familiar with the subject matter, but his/her style conveys little personal interest in the subject and certainly arouses little interest in the reader.

The "medium" essay is characterized by the writer's competence, but it is rather dull.

An excessively breezy, casual style may also reduce the "high" essay to "medium" (but be generous; enthusiasm is precious and in small supply).

LOW: The writer is obviously not very interested and seeks to arouse little response. What is written is a set of unwilling notes. As well, the writer appears to know little about the subject.

The criteria in the handbook are not intended as a final authority, but as a resource. Teachers should adopt or adapt those they find useful and develop others, modifying them for particular grade levels and streams. As the criteria are presented (high-medium-low) they are intended for use on a 5-point or a 6-point scale. A 5-point scale (1-low; 5-high) is recommended for marking student compositions over the term, and a 6-point scale is recommended for analysis of a sample of student writing. For peer evaluation some simplification of criteria and a 3-point scale may be more useful.

It is suggested that a maximum of four criteria (no more than two concerned with mechanics) be applied to any particular assignment and that students be familiar with these beforehand. The "score" might consist of the sum of the criterion scores plus a global estimate, but scores should be kept distinct for feedback to the student and for the student's recording of his/her own performance over time.

When analytic scoring is applied to a sample of writing as part of a general evaluation plan, a minimum of two scorers and a 6-point scale should be used. Wide discrepancies should be refereed. Here scores should not be added. Any report or analysis should be based on the scores for criteria considered individually.

4. Error Counts

In SUMMATIVE evaluation, a sample of student compositions obtained from the holistic scoring may be examined closely for the frequency of errors of specific types. Such an analysis provides information of importance to the language program and useful data for the system.

It is recommended that error counts be applied only to a sample of student writing and that the counts be relatively few and instructions quite specific. Frequencies should be expressed as errors per hundred words, but the counts should be made on the entire essay. Scores from two counters should be averaged.

Clear instructions are very important when the same counts are made one or two years subsequently for the purpose of comparison. Should errors in the spelling of principal parts of verbs be classed under "Spelling" or under "Verbs"? It does not matter as long as the procedure is consistent from occasion to occasion. Despite the difficulties of classification, some breakdown into sub-classes of error involving the sentence is recommended -- e.g., "No sentence," "Fused sentence," Run-on sentence," and, possibly, "Minor errors." This breakdown may be of greater help in program revision than something identified simply as "Errors in sentence structure."

5. Measures of Syntactic Maturity

Some syntactic maturity measures are of interest to the researcher but of doubtful value at the school level. Those selected for use should be applied, like the error counts, to a sample of the writing holistically scored.

Average sentence length is, for a number of reasons, not very helpful; the "T-unit" is a better measure when applied to a sample of student writing in the same mode across a number of grade levels. A fairly regular increase in average length from grade to grade provides evidence of growing maturity in writing. Teachers, however, may be far more interested in the students' ability to manipulate the sentence for different purposes. Thus, counts of the frequency of subordinate clauses, of compound sentences, or the use of parallel structure may be of more practical use for the writing program. Frequency of "subject delay" may be a serviceable indicator of maturity in manipulating structure, and is a count that can be made easily.

Those planning the analysis of a sample of student writing in terms of ANALYTIC SCORING, ERROR COUNTS, and measures of SYNTACTIC MATURITY are advised to restrict the analysis to relatively few features perceived to be of chief importance.

However detailed the instructions to the scorers, there will be some scoring differences. It is recommended that two scorers be used for any specific measure and results averaged (or refereed in the case of wide discrepancies).

6. Primary Trait Scoring

Primary trait scoring has not been used to date in most writing evaluation projects other than in the American National Assessment. It is a variety of analytic scoring well described by R. Lloyd-Jones in Cooper and Purves (eds.) Evaluating Writing: Describing, Measuring, Judging. From reports based on its use in the Assessment, it appears of limited value at the classroom level, but it does have potential in the analysis of a sample of student writing - "What do students at a given age or stage do in responding to the demands of a particular stimulus?" For example (pp.52- 3 of Cooper and Purves), when students are presented with a picture of children involved in an activity and then asked to tell a story, what proportion of them play out a role as a participant, what proportion play the role of observer, what proportion fail to establish a viewpoint at all?

Analyses of this sort may provide useful insights into the capacity of students at various stages of development to step into others' shoes, to produce well-reasoned arguments, etc., and hence provide data useful for modification of writing programs.

7. Charts, Records

An excellent resource for a considerable variety of charts and checklists is the publication of the Language Study Centre of the Toronto Board of Education, For Good Measure.

These charts and records may include simplified analytic marking rules for peer assessment or teacher assessment; a personal record sheet for assessing trends toward improvement in, say, writing mechanics; a record of assignments classified by type; and so forth. The adaptation of analytic assessment for recording improvement in particular writing skills appears in the Intermediate English Guideline on page 110.

The student should be encouraged to maintain his/her own records of achievement. There are advantages in having students share in the design of appropriate charts or checklists. Whichever charts are used should be kept up to date in the writing folder with the student's current work.

WRITING STIMULI

Provision of Appropriate Writing Stimuli

In the following, although many of the observations about appropriate stimuli can be generalized to most writing situations, informal as well as formal, the specific stimuli (and modes) are related to formal writing occasions under relatively controlled conditions as in the New Brunswick and OISE Writing Assessment Projects. The stimuli provided are those which have been highly successful with large numbers of students in these projects.

The practice of providing a list of topics, asking students to choose one of these, and then scoring the wide variety of responses that result is one source of unreliability in the assessment of writing. As stressed earlier, writing intended for formal assessment on one occasion should be clearly in the same mode. For greater reliability still, topic choice should be limited. For compositions to be scored holistically, the students should be given a single stimulus only.

The stimulus may be sharply specific as in the 1978 OISE Writing Evaluation Project (grades 7-8) "Should Young Teenagers Be Spanked?", or more open as in the 1979 (grades 9-10) final assignment (process/procedure) "How to Shop for a _______," which gave students freedom to write about a product of which each had some knowledge. Both of these stimuli were quite successful in eliciting students' best efforts.

The selection of effective stimuli should receive a great deal more attention than it frequently does. Students need to be provided more in the way of context (purpose) and an imagined (or, if possible, real) audience for the writing in most assignments - most certainly in those which may have considerable weight in the assessment of the student's competence as a writer.

The OISE Writing Evaluation Project

In the OISE Writing Evaluation Project, care was taken to avoid the formula piece - a re-tread of a tired topic. Nevertheless the grade 7-8 narrative stimulus in 1978 fell for all too many students into a dreary re-run of "My Camping Trip." Unfortunately, among the story settings suggested to the students, a camping trip was mentioned as one possibility. Many students promptly salivated and produced dull and poorly organized writing. The request had been fairly open:

> to tell a story (real or imagined with the student as narrator) about an event where something went wrong and to unfold the story from that point.

All too many got up in the morning, packed camping gear for a paragraph or two, and got to the main event when it was time to quit.

The following stimuli did work effectively and can be recommended. They provided virtually all students being tested with a topic concerning which they had some knowledge, understanding, and, usually, experience. They did (and this, of course, is a hindsight observation) stimulate almost all students to put forth a strong effort so that one could say that this was likely each student's "best shot" at it. Each stimulus was effective in constraining most students to write in a way that made evaluation fair and possible. A few lively students always escape the confines prescribed by the examiner; for the "How to Shop for ______" topic, numerous students explained how to select a member of the opposite sex.

Narrative (Usually handled in the first person)

1. Grade 7-8, 1977 - (Note: Here the full instructions as supplied to the student are given.)

    We have all seen a room in a mess - a bedroom, a playroom, a kitchen or a bathroom - whether because a young brother or sister got loose, or we did, or because of some other disaster such as a wide-open window during a storm.

    Start with the mess, explain the cause, and develop a short, short story in which, perhaps with a little parental guidance, the mess is cleaned up and at last the hero or heroine of your little story comes out all right (escaping punishment, or getting to the circus or fishing trip or whatever, after all, or learning his/her lesson).

    Don't put more than three (perhaps four) characters into your story. One of the characters, if you wish, may be yourself.

The story should be about two pages in length. Give the story a title.

Pay attention in your description of the room to accurate detail, colourful words, and make sure events develop quickly to a satisfactory ending.

You might start with the sentence: "The bedroom (or playroom, etc.) was a mess." Of course, you don't have to.

2. Grades 7-10, 1979

Students were asked:

Write a story about a personal experience, something that has happened to you because of another person who, for some reason or another, always brings trouble with him/her. That person may, of course, be yourself. "Trouble Always Starts When _______Is Around"

Note: Students were asked to deal chiefly with a single incident. Unfortunately some, triggered perhaps by the "always" in the title, gave a list and brief description of several instances instead of developing one fully.

3. Grades 9-10, 1980 (Note: These are the full instructions as provided for the students).

Probably each of us has been caught in an embarrassing or annoying situation when someone discovers that he/she has lost the car keys, forgotten a map, or misplaced something important at a critical moment - sometimes with humorous and sometimes with unhappy results.

Your assignment:

To write a story, fact or fiction, with yourself as one of the characters - the story beginning at the point where it is discovered that something important is, unfortunately, lost or misplaced.

After sketching the background very briefly, go on from the point of discovery to unfold the story to its humorous, sad, or happy conclusion.

The story should be about two-three pages in length. You will be given 1 1/2 hours to write the story in draft and to make your final copy. Be sure to begin your final copy after about an hour.

Exposition - Process/Procedure

1. Grade 7-8, 1977

Imagine that you are explaining to someone about your own age, someone who had had little or no experience with the subject, how he or she can become reasonably competent in a specific skill in some sport or game.

You are not to describe the game or its rules; just explain how a person should develop or practise a specific skill.

For example: batting a softball or baseball
the jump shot in basketball
the art of pegging in a cribbage hand
developing a golfing swing

Your composition should be about three paragraphs in length and informal in style. Give it a title.

A touch of humour is most desirable, but be sure by the end that the reader would be able to follow your instructions with good results.

2. Grade 9-10, 1979

Students were asked to explain, as to a friend who knows little about the subject, how to shop carefully for a major purchase.

How to Shop for a ______

3. Grade 9-10, 1980

Choosing a Best Friend

We spend all our lives making new friends, sometimes a "best friend" with whom we stick for a while until other interests, a disagreement, a move, break the friendship up. Unless you are unusually lucky, you've probably already gone through several "best friends."

In about a page and a half to two pages, write a composition explaining what to look for in choosing a best friend. Select, if you can, four or five qualities and explain their importance. You can add interest to your composition by illustrating some of these qualities from your experience of "best friends" - in the past or now.

Exposition - Point of View

1. Grade 7-8, 1978)

Should Young Teenagers be Spanked?

Students were asked to develop, in one or two pages, a viewpoint on whether (and under what circumstances) young teenagers should be spanked. They were asked to examine both sides of the argument and to supply reasonable alternatives.

2. Grade 7-8, 1979

Students were asked to consider a rule they encounter at home, at school, or within the larger context of society. They were directed to state their opinion of the rule - why it is or is not important and under what circumstances it might be broken or bent.

A sample of the 1977 responses appears with scores on pages 44-47 of Review and Evaluation Bulletin, Vol. 1, No. 2. Samples of responses in 1978, 1979, and 1980 are incorporated in those annual reports on the OISE Writing Evaluation Project, from which the 1979 responses with comments are reproduced at the end of this section.

The examples given are stimuli that have proved successful in assessment involving many students in school systems widely separated geographically. They can be recommended with confidence.

In review: Experience with writing stimuli in large settings, indicates that students even in what appears an impersonal setting are motivated to make their best effort when

1. The stimulus is one related closely to their experience and interests.

2. The stimulus has freshness to it.

3. There is detail surrounding the stimulus (in a classroom setting this can be given orally) to help students focus their thoughts and to establish a sense of audience.

In these "all student" writing tests each April, teachers were asked in administration to provide five minutes for students to discuss the topic among themselves and with the teacher. Also dictionaries, thesauruses, and handbooks of usage were permitted.

In the April testing from 1977 through 1980, stimuli in only three modes, those claimed by teachers to be the most important in the program, were used. This is not to imply that stimuli for formal writing assessment ought, in other settings, to be confined to these modes. For example, the letter, where a specific audience is addressed, has worked well in the New Brunswick assessment of writing at the Grade 5, 8, and 11 levels to achieve a variety of purposes in writing.

The New Brunswick Writing Assessment Program

For the past three years, New Brunswick has conducted an assessment program in grades 5, 8, and 11. This program has included the assessment of student writing. The writing assignment is given in the fall of the year.

The compositions were scored holistically on a scale of 1-4 and, as in the OISE Writing Evaluation Project, a sample was subsequently analysed. Analytic reports appeared separately from the summary report, which contains samples of the writing at different points on the scale.

In context of the 1977 assessment, a scoring manual (New Brunswick Writing Assessment Program: Scoring Manual, Fall, 1977) was produced for teachers in the province. This is a valuable resource for training in writing assessment. The resource contains

1. Instructions for conduct of a scoring session (for use on a 1-4 scale, by two scorers, with refereeing of discrepancies - a practice that has the limitation that scorers have to be brought to and kept at a single location).

2. Exercises employed in 1977 with writing samples (with score obtained) and comments for each of grades 5, 8, and 11.

1977 Stimuli, Grade 8

1. Time: 10 minutes

   Bob, a close friend of yours, calls early one evening and asks you to go with him to pick up medicine for his mother. Bob explains that he is afraid to go out after dark and begs you to go along for company. You hesitate because your parents are out and they don't allow you to go out on school nights and will worry if they arrive home and cannot find you. Finally you decide to go. Write a note to your parents explaining the situation.

2. Time: 20 minutes

   You are captain of your school basketball team. You and your team-mates have worked hard to raise money for badly needed team uniforms. You have raised half the amount needed. The principal of your school has money in his budget which could help you.

   Write a letter convincing your principal that he should use his funds to supply the extra money needed for the uniforms.

3. Time: 20 minutes

The steel teeth of the trap had not bitten deeply into the leg of the dog but they held its paw as tightly as a vice. Jan knelt in the snow beside the brown terrier. Only the dog's eyes showed any sign of life or pain. Jan laid aside the rifle that he had used to try to force open the steel jaws of the trap and took out his hunting knife. He slid the blade of the knife into the trap and tried to level the jaws apart; the blade bent under the strain, the dog whimpered, the trap hardly moved. Jan looked at the sky. In an hour it would be dark. He had to make it out of the woods before night-fall. He picked up his rifle and his knife and turned to leave. Then his eyes met once again the eyes of the dog...

Write the rest of the story.

4. Time: 30 minutes

You are on your way from New Brunswick to spend a weekend with a close friend who lives in Toronto. Your plane lands in Montreal. You have an hour before the flight to Toronto so you decide to take a short walk around the airport. You pass by a store just as it is being robbed. The robbers escape and, to your surprise, several people rush out of the store and accuse you of being one of the robbers. You are arrested and taken to jail.

> The following day your innocence is proved and you return home. Write a letter to your friend in Toronto telling him what has happened and how you feel about the incident.

The stimuli in the first year, thus, included

- a short informal note to parents (a practical "out of school" communication with a specific audience.)
- a persuasive letter (a "business" communication but to a very specific person with a specific intent)
- descriptive narrative - third person - completion of a story
- a letter format for first-person narrative - imagined experience - writer's own voice. (The latter format has the effect of establishing a particular audience. It also tends to limit the length and will influence the style and language register.)

It is evident that careful attention was paid to selection of stimuli and to the matters of purpose, audience, and voice.

The following letters are responses to the fourth stimulus. Comments follow each letter. (From pp.26-29 of the New Brunswick Writing Assessment Program Scoring Manual, Fall 1977).

Score: 4

Dear Friend

Boy did I really mess this trip up. The farthest I got was to jail. It all started when I got to the Montreal airport, I had an hour before next flight so I decided to go gift shoping.

When I was finished and on my way back to catch my flight, I passed by a store. It was awfully quiet at first and then a person with a mask over his face and a gun in his hand ran by almost knocking me down.

At first I didn't know what had happened, and when I had regained my footing there was a mob of people yelling and screaming at me. Then a policeman came up to me and said that I was under arrest. I was compleatly shocked but I didn't know what else to do besides follow them.

At the police station I was allowed 1 phone call so I immediately called home. Over the phone my parents explained why I was in Montreal. When they hung up the manager came in the room to adentify me as the robber. When he told them I wasn't was I ever relieved. They said I was free to go and did I ever I came straight home. Maybe you should come here to visit. Sorry I couldn't make it.

Peter

Comment: This letter provides - with some personal acknowledgment of his reader's presence in the first and last lines - an orderly account of an imaginary adventure in Montreal. The basic facts presented in the exercise form the basis of the narrative: the student-writer provides details with a nice sense of immediacy and energy. Unless he knows Montreal well or has actually seen a robbery, the details of people, places and events must come from films, television or the writer's imagination. Perhaps for that reason this writer writes of "a store" rather than naming one or describes the robber in general terms, "...a person with a mask over his face and a gun in his hand...." He is unable to supply the concrete detail that would enable his friend to visualize either the store or the robber. Nevertheless, the writer is able to describe his own imagined reactions: "I was compleatly shocked but I didn't know what else to do besides follow them."

Although the story could benefit from sharper focus, it is carefully organized. Its four paragraphs are devoted, separately, to the introduction, complication, climax and resolution of a well-crafted short story. The beginning and the end, the first sentence, and the last two create a "frame" for that story. Except where exclamations like "was I ever relieved" or "did I ever" are included, the writer has firm control over a variety of sentence structures. In general, the letter shows good control of ideas and language.

Score: 3

Dear Tom

You will not believe what happened at the air port. The plane landed in Montreal. I had an hour before the next flight to Toronto, so I went for a walk around the airport. I passed this store just as it was being ~~robed~~ robbed. The robbers escaped. Then all of a sudden all these people came running out of the store. Well I did not know what to do so I just stood there looking around feeling kind of strange. Before I knew it everybody was pining the blame on me, accusing me of robbing the bank. Then the police came I was so scared, I tried to explain to the police but they would not listen. Everyone was saying I did it but they had no proof. I think they had the police convinced though. So they took brought me to the Police Station and heard my story. They still didn't believe me ~~wen~~ even if I had proof. They put me in jail for a few days. After I asked them if I could go to Toronto to visit my ~~cous~~ friend but they said no. They let me out of jail. They said just to be on the safe side we are going to send you back to New Brunswick. I was so angry but I went anyway. So here I am. I will try to come down in a few weeks. If I have to get out in Montreal and I have an hour left I am going to sit down and wait for the next plane and not go anywhere!!!

Love

Your
Friend

Comment: Less organized than some of the letters and more vividly narrated than others, this example was considered above average by pre-test readers. It has a strong beginning and a definite ending but it lacks build-up to a climax - an anecdote that in retelling might assume more tailored form.

In spite of some weaknesses in control of syntax, the letter is coherent and recreates the incident well.

Score: 2

Dear friend

I sorry I didn't make it to your house see I got on the plane & it stop at montreal and I went for walk and got aqqised for a roberry but I didn't do it. they put me in jail for the night and nest day I want home. I feel affraid but really I wasn't because I didn't do it.

Your
friend
Erica

P.S.
AFA

Comment: Omissions like "I ( ) sorry" and misspellings such as "aqqised" and "nest day" add an extra burden to the reader of this letter, and the writer's account of the robbery is actually less detailed than that in the exercise.

Nevertheless, the student has written a letter to a friend, possibly in Toronto, and has told the friend both "what has happened" and how she feels about the incident. Rather than exhibiting the virtues of compression and economy, the essay seems terse. The writer is not yet curious enough about recreating her personal experience in written language, thereby endowing her experience with force, clarity, and interest.

Score: 1

> Dear Tom
>
> I was proved innocent today I though they were really silly they wouldn't believe me and so today I got home it made me mad I felt like telling them off I really wanted to see you but maybe some other time I can come and see you.

Comment: The opening of this unsigned note, sounding as it does like a news bulletin, leads the reader to expect exciting narrative. Alas, the story does not develop; we are told only how the writer felt, not what happened. Yet some of the exercise requirements have been met in the grammatically sound, if unpunctuated, sentences.

1978 Stimilus, Grade 8

In 1978 a single stimulus was provided at the Grade 8 level:

> You learn that one of your favourite T.V. shows is in danger of being cancelled. Write a letter to your local T.V. station manager in which you try to persuade him that the show should continue. (Time allowed - 30 minutes.)

A business letter intended to persuade sent to a quite specific audience. The chief difference from the second 1977 stimulus is that the "recipient" is not a person with whom the student is likely acquainted.

Here is a sample of responses to this stimulus representing each score point. Comments follow (from The 1978 New Brunswick Writing Assessment Program: Introductory Report's Summary Version, by Bryan Roberts, produced in newsprint format by the Department of Education, September 1979).

The following response was scored as 1 by two readers:

> No address given
>
> Dear Sir.
>
> Please continue on with the tv show that you were going to cancell. It is my favourite show. I know allot of people who like the show very much. It rankes the highest in my favourites list. Please return it to the air. If not allot of peoples hearts will be broken.
>
> Sincerely yours,

The following response was scored as 2 by two readers:

No address given

Dear Manager:

I have heard that the show Waverly Wonders is being cancelled. But why? It is a nice and funny show and lots of people like it too. I was hoping that this was not true, but I guess it is and am I really disappointed. I wish that I could persuade you not to cancell it. but I geuss you have reasons for cancelling the show.

I do not want that show to go off the air because I really like it alot. Please, I do not wish that that show goes off the air, please think about it for awhile and think hard please, because I want that show to stay on the air, and so do my friends. Lots of other people like that show to, even adults you know. Before I go I'd wish that you would think about this for awhile. Please.

I hope that you get around to reading this. Thanks anyway

Sincerely

The following response was scored as 3 by two readers:

No address given

Dear Station Manager,

I think that the T.V. show should stay on the air because it learns people not to do alot of bad things that they might be doing now. When they see that you don't get a way with stealing or breaking windows etc.

Another thing why the show shouldn't go off the air is, because alot of people that I know always watch it every week.

Another thing is when the cops always get the bad guys people just say it's just a movie, but it is usually true about the cops getting their man.

People probably think there is to much violence in it. but I think a show should have violence in it. so there would be more action in it. If you told me a cop show with no violence in it I would eat my hat. Look at hockey, there is alot of violence in it, but people don't say nothing about it, because they like seeing violence in hockey, just like I like hockey, so I'm just like them.

If there wasn't any violence in cops shows it wouldn't be any good, because it wouldn't be like the real thing. There is violence in real life, so the cop movies are just showing you what it's like out on the streets.

So if your taking Starsky and Hutch off the air your making a big mistake

Yours sincerely

The following response was scored as 4 by two readers:

Nov. 2, 1978

Dear Mr. manager.

I have just been informed that my favourite televivision show, Mork and Mindy, is in danger of being cancelled. All I want to ask you is why?? I talked to alot of kids about this and they are quite upset too. Many parents enjoy watching that show also. It is a very good show. It's very funny but it also has its moments of sadness and love. That is one of the many reasons people like watching that show.

Another reason you shouldn't cancell Mork and Mindy is because of Mork and Mindy themselves. They are very good actors. They have expressive faces and they make the show seem real. They actually act as if they were really Mork and Mindy.

You also have to think about all the hearts your going to break if you take the show off the air. The guys are turned on by Mindy's good looks, good humor and magnetic personality. The girls are all nuts about Mork because he is so hallarious and also nice looking. He looks like the kind of guy who is fun to be with.

Please consider all these points before making your final decision. My friends and I are keeping our fingers crossed. We really want you to keep the show on the air.

Yours sincerely,
A Mork and Mindy fan

COMPOSITIONS, (GRADES 7-8 AND 9-10, FROM
THE OISE WRITING EVALUATION PROJECT
APRIL 1979

The following compositions, with comments, appeared in the report to schools following the 1979 scoring.

For Grade 7-8, the "Bands" are roughly as follows:

Band 1 -	Top 15% at Grade 8 (Essays scored 7.0 or better on the 1-10 scale)
Band 2 -	Midrange (40-60th percentile approximately) for Grade 8
Band 3 -	Midrange (40-60th percentile approximately) for Grade 7
Band 4 -	Compositions from bottom quartile for Grade 7 (4.4 or less)

For Grade 9-10, the "Bands" are roughly as follows:

Band 1 -	Top 12% of Grade 10 (Essays scored above 7.5)
Band 2 -	Midrange for Grade 10 Advanced
Band 3 -	Midrange for Grade 9 Advanced
Band 4 -	Combined midranges for Grade 9 and 10 General
Band 5 -	Combined midranges for Grade 9 and 10 Basic

Note that, as participation in the OISE Writing Evaluation Project was voluntary, no claim is made that these compositions typify provincial performance.

Stimulus: "Trouble Always Starts When ______is Around"

Grade 7-8:

Example One: Score 7.7 - From Band 1

Trouble Always Starts When Junior Is Around

Junior, my seven year old nieghbour is always getting me or himself into trouble. He is only in grade one but has the mind of a ten year old. Once when I was babysitting him, he was at his peak of hatefulness....

It was an ordinary sunny Saturday afternoon as I sat watching the television. Sudenly the phone rang. It was Juniors mom calling me to babysit. That was when I made the big mistake; I accepted.

It seemed like a regular babysitting job until I walked into the house and was greeted by Junior and his five foot long boa, rubber boa that is. After I had recovered from the snake-scare Junior grabbed the sifter and began sifting flour all over the house. I finally caught up with him in the bedroom, sifting flour between his parents sheets.

After I had cleaned the flour up Junior said he was going to draw. I thanked the lord thinking he would be quiet while I finished cleaning up the flour. No such luck. When I came into the livingroom to check on him I discovered he was writing obscenities on the walls in black magic marker. I was ready to burst into tears and didn't know what else to do so I tied him to a chair beside me while I scrubbed the walls. When I was finished I glanced at him and discovered he was sleeping.

His parents came home soon after that and just laughed when I told them of his behavior, not believing a single word of it. And you know I couldnt care less. I accepted the money as gratefully as I possibly could and stuffed my feet into my running shoes discovering squished jelly sandwiches stuffed in the toes of them. Just before I left I took the mess of sandwiches and rolled it around his sandbox. Then I stuffed it in his jacket sleeve snickering revengefully as I did so.

Comment: If the composition is not outstanding, it does exhibit excellence on most criteria. It develops one complete incident and moves with alacrity into the story. There is a sense of climactic development, and it concludes particularly well, with humour, and with the character of the narrator coming through strongly.

There is some variety in sentence structure, with frequent subordinate clause introductions and sharpness in the "I accepted" conclusion to sentence 5 in paragraph 2, and the deliberate fragment in paragraph 3.

The errors are minor and do not interfere with the effectiveness.

Language choice is satisfactory and there is some precision.

Example Two: Score 5.7 - From Band 2

Trouble Always Starts When Shelley's Around

It's not often I got into trouble when I'm alone, but when Shelley's around it never fails, trouble seems to follow her everywhere and it always puts me into hot water!

It all started one cold, winter afternoon at the ______Arena after broomball. She had left her stick on the ice where I happened to be standing. The gym teacher called and asked me if there were any sticks left. I told him there was one over against the boards where I was just standing. I brought it over to him and he was really furious with me as if I was involved with some crime. I told him it wasn't mine and that it was Shelley's, but as usual he didn't even listen to me, and even if he did he wouldn't have beleived me anyways.

> There's so many times she got me in trouble it's just too much for me to write. But I have learned one thing, even though she always seems to be getting me into trouble she's still really fun to be with.

Comment: Like the previous example, this composition treats a single incident and it exhibits satisfactory organization. Indeed, the introduction and conclusion are excellent; the midsection, though complete, is drab. The writer evidently has a strong view about Shelley, but the incident provided fails to exhibit her in a bad or even interesting light.

The composition contains numerous errors, though they seldom interfere with meaning.

Sentence structure, next to underdevelopment, is the composition's weakest feature. Ideas are tagged together without effective subordination or, sometimes, appropriate breaks.

A "borderline" composition, rescued by its basic organization, introduction, and conclusion.

Example Three: Score 5.2 - From Band 3

Uh, Oh Here It Comes!

> Whenever my friend Paul comes out to my house, a disturbance erupts. If we go hunting, we end up shooting a pigeon instead of a killdeer, or something like that. If we go fishing, we catch something out of season while the game warden is standing there, when we go swimming we half drown each other fighting under water. His name is

> Paul Graham, he has a good sense of humor, he's smart and a fun guy to be around. The last time he was at my house, we were riding around on my dirt bike and we were both on the bike (even though it's only meant for one) we hit a jump and I looked up and saw Paul hovering above me and then I heard "Oww, Gerry, stop the bike, I'm on the fender!" Another time we hit a mudslide and the bike fell on me, and Paul flew over top of me about five feet, right into the garden (on the rotten cucumbers). I think the next time he comes out, I'll ease away for a while.

Comment: This composition illustrates the tendency of some students to fragment by means of a number of illustrations rather than to develop fully a single incident. It is written as a single paragraph, and *is* a single paragraph, with the implicit topic sentence "Paul is frequently the source (or occasion) of disturbances." The introductory and concluding sentences are satisfactory, and doubtless the student feels he has done his job.

And there is some talent exhibited in sentence structure. Note the abrupt and parallel "If clause" sentences.

The writer gives us glimpses of a personality by means of his use of parenthesis and "I'll ease away for a while."

The writer might be ticked for his resort to colloquialism and slang - "fun guy," "end up" though the language choice seems reasonable in this context. And he does use some words well - "disturbance," "hovering."

There is talent here which might have been exhibited to better advantage if the student had developed his story properly.

Example Four: Score 3.4 - From Band 4

Trouble

Trouble always starts when my friend is around, like on time we were playing catch on the road with a hard ball, he through it it hit a car windshield and it broke, unfortunately the guy saw us trying to get away and said hey you stupid kids get back here, I stopped but my so called disaster friend kept on running. I told him to stop, he stopped after he ran another hundred yards, after he stopped I told him nothing much was going to happen. I was yelling at the time, he so far away I doubt if he heard me. He started walking back so he must of heard me.

- 10 minutes later.

He got back, my disaster friend that is I'm surprised the road did'nt fall in when he was walking back. We went to see the old man he looked like an old guy anyway we talked it out and put some in for the broken windshield. By the way that was'nt the only disaster my disaster friend did either.
It always happened when I was around to.

Comment: This composition does carry out the assignment. One incident is developed at some length and there is a reasonably effective conclusion. And one cannot claim the student dawdled about in starting; he is so anxious that he destroys his opening sentence to get at his story.

In most respects, the composition is a disaster. It is included in this sampler partly in order to exhibit further the range of the writing and partly to illustrate a problem identified in the main report. The fused or comma blunder sentence tends to be concentrated in the writing of a few students. This student has the disease badly. Little can be done to improve this student's writing until this problem is corrected.

Note also that the student's spelling and apostrophe problems can be specifically diagnosed: homophones and verb contractions.

Example Five: Score 6.9 - From Band 1

Trouble Always Starts When I Am Around

> Owwwww! "You mangled my foot, you blubbering idiotic fool. Why can't you watch where you are going. The problem with you is that your head is always in the clouds.
>
> I looked around to see what I had done. There stood Mr. Mankle, he was a stocky old man about forty, holding on to his foot and screaming in a blind rage.
>
> "I'm awfully sorry about this, mister, I didn't mean to drop the boulder on your foot."
>
> "You didn't mean it, sure, sure, whenever you come around me, something like this always happens," Mr. Mankle accused.

"I don't mean to," I stammered. "Things like this always happens to me."

"Don't I know it," Mr. Mankle stated. Then he turned and walked away.

I picked up my boulder and went on my way.

"Why am I such a clut," I said to myself, half out loud.

All of a sudden the ground seem to slip away from me and down I went into a five foot deep hole.

"Awwwww, my foot," I screamed. "My foot, my foot, my foot. Help! Help me! SOMEBODY HELP ME!

I listened. There was nothing but silence. Then I heard the sound of running feet coming closer and closer.

"I'm in the hole, help me". I frantically yelled as loud as I could. "In the hole."

The I saw Mr. Mankle.

"We could hear you scream right across town, How in the world did you get down there, and why in the world didn't you climb out."

I pointed to the boulder on my foot.

"Mr. Mankle chuckled, "So it finally got you back, did it!

Mr. Mankle jumped down into the hole and pulled the boulder off my foot.

I wanted to kiss him, but I was scared at what would happen.

Comment: Some students chose the variation of the topic in which the narrator is the trouble-maker. As illustrated by this composition, rather engaging writing can be the result. This student has the gift of self-observation and self-criticism, to the point where one could say he/she has been able to step into the shoes of "Mr. Mankle."

This composition illustrates reasonable mastery of the punctuation and paragraphing of dialogue - somewhat of a rare treat at this level. There is some tidying to do, but easy enough to correct and the student is evidently ready for it. As well the writer has sustained an appropriate register of oral language for the incident - another indication of writing maturity.

Finally, note the effectiveness of the opening: no staging, no general statements. Although this composition is not characteristic of the compositions in the sample, it should serve as a useful model for students in using dialogue effectively and in using sharper introductions to stories.

Grade 9-10 Note that although the same scale of 1-10 was used as for Grades 7-8, the Grade 9-10 compositions were scored separately from the Grade 7-8 compositions.

Example One: Score 7.9 - From Band 1

Trouble Always Starts when my Relatives are Around

Most of my relatives live in Montreal, which is one hundred and twenty miles away from our home, but sometimes that isn't quite far enough.

On holidays or special occasions, we are often blessed with their visits. You can always tell when these visits will occur. For some reason, everyone in our home is on edge days before the Montreal tribe arrives. I'm not sure why I refer to them as a tribe. After all, there are only fourteen of them.

The fun all begins when we see a huge pick-up truck, with a Quebec license plate, pull into our driveway. As I look over at my mom, I notice tears of joys, or at least that's what they seem to be streaming down her face. As soon as they set foot in the house, they make their way to the kitchen and plunk themselves around the table, with knives, forks and mouths ready for action. Lunch usually ends with the beginning of the evening news, or when all the food in the house is gone.

The sleeping arrangements are yet another pleasure. Seeing that we only have enough room for five, the rest of us have to be happy with spending the night resting comfortably on any floor space available.

The next morning, they all wake, refreshed and hungry. The stampede to the kitchen begins. After they have had just enough to keep them satisfied until lunch, such as: a couple of eggs, a few waffles, a stack of pancakes, a pound of bacon an a few quarts of orange juice, they clear the table and begin setting it for lunch.

When lunch time rolls around, my family is in very good spirits. I have often wondered if it has anything to do with the fact that they usually leave afterwards.

As we stand around the door, wishing them farewell, with heavy hearts and a light refrigerator, the whole house seems to sigh with relief. Slowly we return to our everyday routine, and can only wait and wonder to see what new surprises the future years will bring.

Comment: An example of one of the freshest and most vigorous pieces of writing in this mode.

In the estimate of the analysts the composition is generally excellent in organization, consistency of viewpoint, language choice, and effectiveness of sentence structure.

There is zest in the piece and the student has shown maturity of judgment in his careful use of exaggeration and informality of style consistent with his viewpoint. If the diction is not distinguished, it is certainly effective ("tribe," "plunk," "stampede") and blessed with an imaginative touch ("the whole house seems to sigh with relief").

The student's greatest gift is mild irony with which the piece is well seasoned: "isn't quite far enough" to establish viewpoint and to tantalize the reader, "lunch usually ends with (a) or (b), "just enough to keep them satisfied" and, superbly, "with heavy hearts and a light refrigerator."

Note also the swiftness in establishing the occasion and the evidence of a clear (if slightly laboured) conclusion.

Example Two: Score 6.31 - From Band 2 - exactly midrange for Grade 10 Advanced

Trouble Always Starts When Mark Is Around

On past occasions when Mark was around trouble followed. He would walk in front of us saying that he could take us and he bragged about how strong he was. One time he started a fight with Gordie but Gordie didn't fight back. At the time the principal was walking by and sent them both to the office where they would be expelled.

One day I was standing in a car dealers lot when all of a sudden Mark came running by and threw some rocks at the cars and broke three windshields. Since nowbody saw him and they saw me I would probably be blamed for it. The manager came running out and dragged me into the office. He immediately phoned the police and told them to come right away. After he hung up the phone I tried to tell him I didn't do it but he just wouldn't listen.

When the police arrived they questioned me and a few witnesses that said they saw me do it. The police brought me to the station where they got my name, phone number and address. They phoned my mother and father and told them what had happened and they should get to the station right away. When they got to the station I told them that Mark did it and he ran away and hid so no one would see him. Knowing that Mark was a troublemaker they believed me and said they would pay for the windows and take me home. Enraged at the incident I swore to get him back.

It was at night when I followed Mark to the school with a camera. I took colour photos of him breaking windows and the name of the school with him in front of it. The next day I gave these to the police. A while later they picked him up and brought him to the station and charged him with vandalism. He got a fine of $100 dollars plus damages and a 2 year sentence. From that day on he never bothered us again.

Comments: This composition exhibits, with the exception of an overly long and fragmented "staging" paragraph, excellent organization. The student fully develops a dramatic example of Mark's trouble-making, and shows initiative and creativity in finishing off the incident with his reprisal. The writer has built from incident to story - and very economically.

The composition also reveals an effectiveness of sentence style beyond the general performance. The "delayed subject" is frequent, especially in paragraph three, and the introductory phrase or clause is effectively used in giving coherence. In paragraph two, there is some weakness in the "tagging" of ideas in sentences, and a hint of the same weakness in paragraph four. In one paragraph three sentence, this tendency produces a minor disaster: "They phoned my mother...".

Language choice is only satisfactory. There are no slip-ups other than the colloquial "could take us," but there is no imagination or precision other than "enraged."

The composition is distinguished in organization, uneven in sentence quality, and undistinguished in language choice. With only a little more work, however, it could become excellent writing.

Example Three: Score 5.28 - On the upper border of Band 4 and the lower of Band 3

Trouble Always Starts
When My Sister Is Around

My younger sister, Deborah Anne, is 9 years old, but she acts as though she thinks she's 19. She is always telling on or bugging people.

Everytime she and Dwayne get together they always start fighting. Then she'll say I started the fight when I'm not even there. She hardly ever gets in trouble. When my brother tried smoking she told on him, I told her it was none of her buiness if he did. If we do something we weren't suppose to do, she'll tell on us.

When Deb and I are together we always argue about something, she'll start yelling so mom will come and see what is wrong. I'll get in trouble, after mom leaves she will start laughing, I could kill her.

She is always up bright and early in the morning, she'll come in my room and start yelling at me. I just lay there. She is always going through my drawers and snooping in everything. If she doesn't like a show on T.V., she gets to turn it to a different channel.

It never fails, whenever Deb is around trouble starts, but I guess I'll have to get use to it because she'll be around for awhile yet.

Comment: Like the following composition, this one fails to develop a single major incident (as requested in the assignment) and so the composition is somewhat scrambled and choppy. Nevertheless, some coherence is maintained by the perpetual maintenance of focus on "sister-author" incidents, a feature that gives some peppiness to the narrative, and is obviously lacking in the following example.

The style is, perhaps, too breezy and colloquial.

We encounter the comma fault sentence and some confusion about tense. However, despite some blunders, we do discover some sentence variety through reasonably effective use of the introductory subordinate clause.

A type of writing requiring some remedial work, but far from hopeless.

Example Four: Score 3.4 - From Band 5

Trouble always Starts when my Brother is Around

My brother is a reletively fat guy that is just a little bit taller and older than I am. He thinks he is really tough and is always fighting with someone.

My brother always gets into trouble by being someplace where something wrong is going on and he is usually blamed for it.

About a month ago my parents went to Kirkland lake for the weekend. My brother threw a party and invited about 15 freinds. We weren't allowed to have anyone in the house while my parents were gone and somehow my parents found out about the party. My brother and I were grounded for a month because I was there also.

At the party some money was stolen out of my little brothers penny bank and it was found out that my other brother had stolen it. He didn't steal the money but he was blamed for it because the money had been stolen at his party.

Last winter my brother was around some people who were throwing snowballs into someones house and he got blamed for throwing them.

Last year a couple of little kids were fighting and somehow my brother got blaned for beating the little kids up.

Comment: This composition illustrates the general organizational collapse that occurs in many of the less effective compositions. After a slow and partly false start ("toughness"?) the student begins to unfold a particular incident (rather incoherently) and then trails off into a list of other "trouble" occasions.

Viewpoint is maintained to the extent that all examples illustrate the thesis, but a central physical viewpoint of a major incident adequately developed is obviously not achieved.

Language choice is not particularly bad - simply colourless, with too frequent use of colloquialisms: "fat guy," "really tough," "little kids."

On the other hand, there is some evidence of ability to manage sentences. Four sentences are introduced with adverbial expressions - phrase or adverbial objectives. Style would be improved by reducing the number of compounds.

Finally, though this essay ranks quite low ("below competence" category), there are few actual errors, none in grammar.

Stimulus: Discussion of a rule or law

Grade 7-8:

Example One: Score 7.6 - From Band 1

To Face the Law Or its Consequences!

Rules. To some people that five letter word is a dirty word, here just to annoy them. But to most people, they make sure it's obeyed so its consequences won't be suffered. "Thou shalt not go over thou speed limit," is one rule, in my opinion, that's an excellant example of a worth while rule.

Speeding is against a rule known to probably everyone over eight years of age. Without this useful rule, Canada's death rate will probably go sky-high from the result of careless driving, drinking and driving and of course just not caring. At present time, a good percentage of speeding and deaths are mixing together. Innocent people are killed by another person or persons carelessness. "But I wanted to see how fast she could go," or "I wanted to show-off my new wheels," are probably some "excuses" people think up to explain to their parents how they got a $75.00 traffic ticket.

But of course, like almost every other rule, there are understandable exceptions. Saving lives and adding a new life to our world, are just two. If a pregnant mother is due to give birth, she should waste no time in getting to a hospital. A person having breathing problems, an elderly person falling down stairs or a house in a down-town area on fire and spreading rapidly shouldn't be delayed in getting help. Ambulences and fire-engines are equipped with sirens telling other drivers to get out of the way and let me pass.

Rules are here to be followed, but it's your decision if you want to do just that.

Comment: This composition exhibits excellence in planning and argument - a brief and reasonably imaginative start, a paragraph developed with examples showing defiance of the rule, a paragraph devoted to reasonable exceptions, and a moderately successful, and brief, conclusion.

We find some contortedness in the opening two paragraphs - the awkward passive in line 3, "against a rule," "are mixing together," and the unnecessary precision of "person or persons" - as if the student were uncomfortable with a subject as abstract as "rules." However, the student finds his/her ease to some degree in the following paragraph, even though one has a momentary vision of a burning house reeling through a red light.

This awkwardness of style partly masks evidence that the student is experimenting, sometimes with a degree of success, with sentence structure. And occasionally we find a terseness of phrase that should be encouraged.

A writer who has done well in mastering the topic and who shows signs of becoming, with appropriate encouragement, a good writer.

Example Two: Score 5.8 - From Band 2

Rules

There are all sorts of rules that society has to go by. For example the law that says everyone must wear seat belts. Another one is that when approaching a school bus when its lights are flashing it's a rule that you must stop. There are many many other rules that society has to obey but in more ways then one they do not obey the rules.

We have many rules in our own school. One particular rule that I try to obey is the rule that says no running in the hall ways. Many people think that it is a good rule and it is. Time after time there has been little kids that have been trambled by bigger ones and sometimes seriously hirt.

Another rule that was well thought of was the rule that says no throwing snowballs. Many children have been hirt very badly by getting a snowball in the eye or face. Most of the time it doesn't pay to throw snowballs because you have a good chance of getting caught. Rules are rules and we must obey them if we do not want to get punished. Look at it this way what would the world be like today if we did not have rules?

Comment: In our main report, we have noted a dramatic decline in the quality of organization and argument from Band 1 to Band 2. This composition, besides exhibiting numerous mechanical flaws, illustrates that collapse. Examination of the stimulus provided to the student reveals that the student has relied on summarizing that rather than getting right at his/her topic. Then, instead of dealing with one rule, the student deals briefly with two - both rather routine. For argument, the writer informs us that when each rule has been disobeyed children have been hurt, but the reason to obey the latter (snowballs) is to avoid punishment - a noble justification for obeying a rule, and promptly reinforced by the following general statement. The student has simply not sorted out his/her case: observe the two concluding sentences.

On the positive side, there is evidence of planning even if the plan is not a wise one, and there is some effort to vary sentence length to good effect.

A student who writes like this should be encouraged to try again and sort out his/her logic.

Example Three: Score 5.1 - From Band 3

Smartallic Drivers

> I think that people sould not drive a car before they're seventeen. It is important because too many people act smart and drive a car when they're fourteen or fifteen. Many results of that is car crashes. Sometimes the car crashes happen because the kids can't reach the pedal to stop. Sometimes they even

happen when they lay down on the seat to reach the pedal and they don't see where they're going and end up smashing into a pole.

Some exceptions to that is when someone is sick and there is nobody else around to take that person to a doctor or hospital you're the one who will have to take him. If you're lucky you might just find a person who knows how to drive better than you ask that person to help you. Even though you souldn't drive when you're too young, if it is an emergency and you know how to drive I am sure that you would not get a fine for underage driving. But if it is not an emergency I'm positive that if the police caught you, you would pay a big fine. Mabe your parents would pay that fine for you but they'll take that money out of your allowence. So don not drive until you are the right age to drive because it will only lead to problems for you and your familly. It will also lead to serious injuries for you as well as other people.

Comment: If one could put aside the errors in this composition, a partial resemblance to the first composition would emerge. The general plan and form of argument are similar. The student identifies a single "good" rule, illustrates the effects of breaking it, and develops the case, with examples, for exceptions. He/she concludes by reiterating the importance of the rule. Some maturity and balance are exhibited.

Unfortunately, the plan is not well executed. The amount of space given to exceptions is excessive and that "space" is poorly used - "When someone is sick," "If you're lucky," "Even though you s(h)ouldn't ... if it is an emergency," "But if it is not an emergency" - redundancy and confusion.

And like the writer of the second composition in our set, this writer seems at least as concerned with being caught (and the fine and who pays it) as with the more serious effects: "It will only lead to problems... It will also lead to serious injuries."

While the second composition may be faulted for logic, its plan is clear and the writer is not confused. In this composition he/she is confused and having serious problems simply organizing words to make sense. That is the important difference to be noted in seeking to assist this student to write effectively and, certainly more important, at this stage, than drilling out errors in mechanics.

Example Four: Score 3.9 - From Band 4

Our freedom

> I think that we should be allowed to have so fun outside. In our school we aren't allowed to do any horsing around. The teachers tell us to play sports like football and soccer but people get hurt in sports. So everyone just stands around doing nothing. The teachers won't let us have chicken fights or horse around. The grades 4, 5 and 6 are the trouble they play with us and get hurt they go tell the teacher and we get in trouble and they get away with nothing.

> The way to solve this is by telling the other kids that if they don't want to get hurt not to play.
>
> It is unfair the us grade 7 and 8 have to take the blame. It's good in some way the 7 and 8 cause a bit of the trouble. Us 7 and 8's are getting tired of doing nothing we just might as well do work then have recess or don't go to school any more. We would like some fun not just doing nothing.

Comment: This student has chosen to describe a rule with which he/she strongly disagrees. Unfortunately, the rule is never clarified. Is it "Senior elementary students may not horse around"? or is it, as we strongly suspect, "Senior elementary students may not horse around with/beat up on little kids"?

And so the writer's course is downhill from there. The composition degenerates into a sore-headed generalized complaint about the writer's little world of the school. We hope he/she will not carry out the threat to "don't go to school any more" as the writer has still some way to go in learning about argument, logic, and syntax.

The overly colloquial and generally substandard language choice is of a piece with the tone, i.e., the language style, unfortunately, suits the treatment given the topic, and there is little point in encouraging the felicitous phrase until these other matters are attended to systematically.

Example Five: Score 8.3 - From Band 1

My Promptness Rule

Kids around the age twelve are always looking for extra spending money. Because their parents won't give it to them everytime they ask, they find an after-school job. One job that is quite popular is delivering newspapers. I have a newspaper route that has fifty customers.

Since I started the route, my mother has set a rule that all my papers had to be done by five o'clock. For every minute I'm overdue, I have to pay my mother two cents. There has never been a night when I wasn't late.

Even though I don't thoroughly enjoy this rule, I try to follow it. It's a sort of important rule because it makes me have my papers done so I won't be late for supper, my customers can rely on me to be early with my papers also they know about what time to expect their paper, and it gives me good habits.

If this rule never exsisted I'd be poky after school, and maybe sometimes goof around at my friend's house. My papers wouldn't be done till six o'clock and I'd be late for supper most of the time. Bad habits would be easy for me to develop.

In my mother's eyes I would have to have a pretty good excuse for being quite late. If I was away or sick my mother would probably phone my replacement and ask her to do the papers for me. Otherwise there are no exceptions.

With this rule I'm able to have more free time in the evenings and to always be prompt. For this I thank my mother.

Comment: We want to stress a point made in the report: that the best "point of view" writing from Grade 8 is indeed quite mature. Setting out compositions such as this one as models may assist more students at this grade level to strive for some level of objectivity and reflectiveness.

This composition, like our fifth example for narrative, reveals a writer who is able to observe him/herself with some detachment and frankness. Whatever other laudable goals we may have for writing programs, the opportunity for the student to grow in self-understanding is one that should not be overlooked.

The student has provided an excellent introduction, and the conclusion - the thanks to the parent and the stress on a direct benefit to the narrator - is brief and sharp: it says much in few words.

The student shows ability to vary sentence structure, though there is some awkwardness and woolliness - "a sort of important rule," "I would have to have a pretty good excuse for being quite late" - and the clumsiness leads the student into numerous errors in tense sequence as well. For this student, a focus with help from the teacher on this problem would be appropriate.

Stimulus: How to Shop For A ______.

Grade 9-10:

Example One: Band 1 - Score 9.1

How To Shop For The Perfect Man

So, you're interested in purchasing a male member of our human race, are you? Well, I haven't been around for long, but I am well-informed and I think I can give you some good advice and helpful tips.

First of all, are you the kind who is looking for a masculine, virile, piece of male flesh who looks like a locomotive (but who has no personality and is good only for moving furniture) or a puny, feeble, worm of a man who's life ambition is to grow above 5'7" (but who has a sparkling personality because, hey, who else has he got?).

You want the first type. Well, you'll be happy to know that this year AMC (America's Men Consumers) is introducing several new models that would fit into any woman's life-style. You'll be able to view them in any AMC showroom next week, but I'll give you a sneak preview.

The outstanding compact model comes with all the standard equipment: your choice of

> curly or straight hair (in a variety of colours), twin biceps, trim, sleek body and steel-belted legs. But the best part is this model doesn't need much food at all. AMC's calling it the Macho Mister Special.
>
> Of course, nothing can compare to their fabulous Parisiene Broughman. Added to the standard equipment are twinkling eyes, gleaming white teeth with cavity protector and triceps, available with strain protectant, permitting the lifting of heavy objects (like you, over the threshold).
>
> Either model I guarantee you'll absolutely love and, after all, why buy Woody Allen when for a little bit more you can have Charles Atlas.

Comment: As noted in the report, some students took the topic humorously with a member shopping for the perfect boyfriend or girlfriend. Generally these compositions came off rather well, though there was some overwriting.

In this example we find a humorous composition where the humour is very well sustained even if it is somewhat overdone. Though there is a fair amount of cliché in the writing, it was, in the opinion of the scorers, appropriate for the general tone of the composition.

The essay is distinguished in that it sustains the image of the American Motors Corporation in introducing male types as car models. The student has captured the flavour of the language of advertising and carried this through very well.

The rather cocky tone established in the opening paragraph is also well sustained.

The composition exhibits excellent organization with an opening paragraph that challenges readers and takes them right into the composition. And there is a clear and sharp conclusion.

Example Two: Band 2 - Score 6.5

How to Shop For Skis

Before you go shopping for a pair of skis you should decide what kind of skis you want. You can get both fibreglass and wooden skis. The wooden skis are better for beginners because you can wax them for more gripping power.

There are also different bindings for skis the better being the toe clamp which comes down and clamps on the toe of your boot. You should choose among the types of clamps also. A skiing magazine might help you.

Once you have decided on the type of ski you want go to different stores which sell skis and compare prices and quality. To check the quality look for the way the grain of the wood runs down the ski. It should run from the tip to the end down and parallel to edges. Check for cracks in the skis and how well the binding are fastened also.

Ask a salesperson's help to find the length of ski you need. The ski should come to your wrist when your arm is raised above your head. The salesperson will also help you find the right camber.

You will also need poles which should come up to your armpits for length. You can get bamboo, plastic or steel poles whichever you prefer. The salesperson will help you with the other accessories needed.

With these pointers you should be able to buy a good pair of skis.

Comment: This composition again exhibits excellence in organization and, as well, illustrates that the student's specialized knowledge of his/her subject assists greatly in producing an effective composition.

The language is precise and, where appropriate, technical. The student is intending to explain and inform rather than, as in the previous composition, to entertain, and each detail is pertinent to the writer's objective. The composition is lean, tidy, and tight.

The composition is almost completely free of errors. If there is a weakness, it may be in the predominance of rather bullet-like sentences, though one could argue that these most efficiently convey the information. The composition might have been improved by a little stylistic variety. However, it does the job the writer intended, and it does it well.

Example Three: Band 3 - Score 5.7

> When shopping for a ski outfit, the most important thing to remember is to browse through many stores and not to make any hasty decisions before you find the suit that is best for you. Obviously you want to buy a ski suit at its lowest possible price but remember to get one that will keep you warm on the coldest winter days and will last for several years.
>
> It is a great idea to take a friend, your sister or mother with you when you choose your suit. They'll give you their honest opinion, not a sales pitch.
>
> You'd probably like something that's original so you don't look like everyone else at the ski resort. You can get one that's in style but not common. And it doesn't take a trip to Europe to find it!

Comment: Like the previous composition, organization here is quite satisfactory. It is suitably introduced and provides a rather imaginative conclusion. Again, we find a composition virtually free of errors.

Unlike the previous composition, there is an effort to establish a closer relationship to the reader, and the style is consistently informal in order to achieve that result. The composition is, therefore, more pleasant to read than the former.

In comparison with the previous example, the weaknesses of this composition are obvious. It is a little too short to develop the information fully for the potential buyer, and, as we examine the details, we find that there are really very few that would help the buyer who is unsure of just what to look for. Indeed, the writer passes the buck on to a friend, a sister, or a mother. The advice to buy inexpensively, to buy a warm outfit, and to seek some originality may all be good, but it is vague. A writer who knew almost nothing about the subject could have provided the same information. Probably as a result of this light approach to the subject, the language choice is rather ordinary.

Example Four: Band 5 - Score 3.2

How to shop for a Motor Bike

My brother and I decided that we would go half and half on a motor bike.

So the next day I went down town to go and look at them, there were a lot of them I had a wide selection to choose from, bigones, short ones, small ones, short one, fat ones.

I went over and asked the dealer if I could start the one I had picked sur "go ahead" he said.

I started it up to see if it sounded okey, it sounded as smooth as a kitten purring, drove it around the front of the shop to check the breaks out.

Checked to see if the headlights worked, the horn, checked the tires to see if they had enough air.

I was in perfect condition.

Okay I said I'll take it, how much do you want it for 1,000.

I came driving home with a new motor bike.

Comment: This composition illustrates the bottom or near bottom of the performance range. The student has chosen to present the topic in a narrative rather than an expository mode, but we do not see this as a criticism provided that the experience described provides the kind of information the potential buyer would require. Of course, this is rather short on information beyond the evidence that the writer has checked the product over fairly carefully. By inference, the reader can at least make a checklist.

The problems the student is having with sentence structure and with fragmentation of paragraphs are evident from an inspection of the composition and require no further comment here. The composition illustrates the point that a particular problem in sentence structure may be concentrated in the writing of relatively few students; the fused sentence problem is unusually concentrated in this composition.

ENGLISH I (WRITING SUPPLEMENT)
INTERMEDIATE DIVISION
ONTARIO ASSESSMENT INSTRUMENT POOl

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This package contains assessment materials related to the writing components of the Ministry of Education curriculum guideline, Intermediate Division English 1977. The package should be added to ENGLISH I following page W-82.

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INTRODUCTION

The writing stimuli published initially in English I were restricted to topics in traditional writing modes that had received extensive trial in Ontario and New Brunswick.

An early recommendation of the Subject Advisory Group was to develop and trial additional stimuli that would expand the range of modes and topics in the Writing section of English I.

The following pages contain additional writing stimuli that have proved successful at various grade levels. Sample compositions with comments are provided for each stimulus.

Teachers may use the various stimuli in a one-period formal setting in order to diagnose prevalent strengths and weaknesses. Thus the stimuli can become aids to effective programming.

Although suggested times are given for each stimulus, teachers should not hesitate to adjust these times to meet the needs of their classes.

As well, the stimuli may be used over several classroom periods, with, for example, the first such period being used for discussion and other pre-writing activities, perhaps including discussion of sample compositions provided in this document; the students in the second period could write a first draft; in the third period, they could exchange and discuss one another's papers, prior to writing a final draft.

The compositions, drawn chiefly from Grades 8 and 10 in the screening trials, illustrate some of the variety of treatment possible.

They are not a representative sample of performance in writing across these grades; instead, some of the better compositions are presented as models which students might emulate. Also some of the different ways (effective and less effective) in which students have responded to these stimuli are provided as a guide to the teacher in applying various scoring strategies.

Even with examples weak in many respects, the comments focus on strengths that do appear and suggest directions for improvement taking advantage of those strengths.

Because the stimuli were screened in a small number of classes, it would not be appropriate, in any case, to put forward samples of the best---worst as these could not be considered typical of writing at the grade level in the province. It is hoped that the examples given will be useful to teachers in discussing writing with students: in some instances, as models; in some instances, suggesting ideas for alternative approaches; and in others, for critical scrutiny.

The General Introduction for OAIP Writing (pp. 25-26) makes brief reference to "primary trait" scoring as an alternative that may provide useful information concerning the manner in which different groups of students respond in a particular mode, information which may be of value when applied to the writing program,

Variations on "primary trait" scoring were applied to a number of the compositions, with some interesting patterns emerging.

For example, for the fantasy 'Polar Bear in the Shower' where students are not told to take one stance as opposed to another it is of much interest to know how many and at which grade levels freely chose to sustain the fantasy ('Accept the Challenge') and how many did not. In a program context in which teachers wish to encourage fantasy, one might assign the polar bear stimulus, without direction, at the outset of a unit, and classify responses, sharing that information and illustrative compositions with the students, and at the end of the unit assign a similar stimulus, comparing numbers who 'took off' into the fantasy world.

For other assignments some specific variations on criteria were employed in analytic scoring (see pp. W 20-23) and found helpful.

In some instances, therefore, following the topic, suggestions for alternative methods of scoring are provided.

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Peter Evans (Ontario Institute for Studies in Education, Midnorthern Ontario)

Subject Advisory Group

In addition to the members listed in English I, page 7, Krys Croxall and Marie Shantz, representing the English Coordinators and Consultants of Ontario, joined the Subject Advisory Group.

Boards of Education (who assisted in pilot testing of the writing stimuli):

Central Algoma Board of Education
Espanola Board of Education
Manitoulin Board of Education
North Shore Roman Catholic Separate School Board
Sault Board of Education
Sault Roman Catholic Separate School Board
Sudbury Board of Education
Sudbury Roman Catholic Separate School Board

Seeing Ourselves

Somewhere out on the street a clang of metal issued forth from a garbage pail. In the apartment below an old-fashioned kettle whistled plaintively. A gloomy light poured through my window.

"It'll probably rain again today," said my mother as she came in to see if I was awake.

"Sure," I replied automatically. Her brief comments were almost always the same. February is so boring.

Down at breakfast everyone was quiet, even John my little brother.

"You got a letter today," he said finally lookin up at me with his big brown eyes.

"Really! From who?!. I nearly shouted, tingling with excitement.

My mother rose and left the kitchen, returning shortly with a rather large envelope.

"Here," she said, handing it across the table.

With shaking hands I opened the heavy evelope and out fell an elaborate valentine.

"Amour" was what it said and it was signed "Robert Smith".

I felt my face turning red in a fierce blush. I snatched the bundle and hurried to my room wondering if it was supposed to be a joke.

Later on the way to school I was startled by the sound of pounding footsteps.

"Wait up!," someone called.

I turned. It was Robert.

"How did you like your valentine?", he panted.

"Is this a joke?" I demanded, almost choking with indignation.

"Of course not!" Robert looked offended. "I think you're one of the nicest girls in the whole school and I wanted you to have it."

"It was nice of you Robert, but you really shouldn't have," I said lamely and wishing I'd gotten him one. "I have yours at home."

"I have to ask you something," he said reddening, "Will you go to the Valentine's dance with me?"

I was thrilled he'd asked me. Robert Smith was one of the most popular guys in the school. "I'd love to," I gasped.

After school I raced home to get some money to buy Robert a Valentine. The same phrase kept going through my head "If only I'd known."

Comment: It isn't at once clear how this composition fits the topic; it comes on the reader slowly. We tend to expect the writer to have pretensions which are demolished. This very sensitive writer holds a poor opinion of herself, one that, to her joy, is not shared by at least one other person.

As we look back, then, the details in the introduction are excellently suited to the writer's purpose - clang of metal, garbage pail, the plaintive whistle, rain: all contribute to the poor self restored.

A very delicate and sensitive piece of writing!

Stimulus #6 - Grade 8

Seeing Ourselves

I was skiing with some friends of mine (trying to impress them and I didn't figure to watch where I was going but just to watch them and laugh when they would fall.

We came to a hill and I started to go down the hill. It was not a very high hill so I turned around to see how they were doing. Just then my legs started to spread further and further apart because the trail had made a turn and one ski went off the trail. I fell and hit a tree.

Comment: Many students wrote quite adequate narratives somewhat tangential to the stimulus provided. Though this composition certainly collapses as narrative, it does a better job than many in reflecting on the theme.

If the writer could be encouraged to expand the narrative portion and provide some dialogue or descriptive detail, the composition would be adequate.

Seeing Ourselves

Many teenage girls experiment with make-up. I find I wear my make up well but I have a bad tendency to inwardly criticize girls that exaggerate their cosmetics.

On one occasion, I related to my mother about a girl at school that wore her blush darkly streaked across her cheeks. She looked like a war-painted indian. In order to demonstrate to my mother the effect, I decided to put the blush on exactly the way this girl did.

It then occured to me that I might as well go all the way and exaggerate my eye and lip cosmetics too. I chose a bright green for my eyes, a scarlet red for my lips and a fuschia pink for my cheeks. I added a lot of mascara and completed my "Phillis Diller look.

Then trying hard not to crack a smile, I promenaded proudly out of my room. I continued in my silliness until my mother burst laughing. As I was doing all this, my mother was doing the dishes. After her laughter (and mine) settled down, she told me to dry the dishes. I accepted and we contiued to talk. The more the words came out of my mouth, the more I forgot about my appearance.

My mother then retired to her bedroom and I began reading a book. A neighbour who had just moved to my road and whom I endeavored to impress, knocked on my door. I opened the door with a cheerfull grin still inadvertently neglecting my appearance. He looked at me very strangely as though I was a freak but only inquired about borrowing the tire pump. I said, "Sure, You're welcomed to it" and retained my friendly smile. He uttered a "Thank you" and again looked at me oddly. He left with a shake of his head.

Pleased that I had been quite the nice neighbour, I proceeded to my bedroom and glanced at the mirror beside me. A bolt of panic paralysed me like a knife in the back. "Oh no!" I cried. "Look at me!" There I stood totally embarrased and humiliated.

Comment: This composition illustrates what many students did in responding to the topic: the expansion of a single unusual incident - almost too literal and too unusual an occurrence of looking silly to bring the writer or the reader to any worthwhile reflection on Robbie Burns' insight.

All the same, it is a good story with excellent detail and good word choice. The characters come off the page well. Diction is unusually good.

Seeing Ourselves

If we could only see ourselves as others see us, I may have saved myself alot of embarrasement.

The day finally arrived. I was to audition for a major part in a musical production of "Anne of Green Gables." The choreographer for the play had called and asked our dance teacher for a few girls experienced in the areas of tap and jazz, and I was chosen.

So the morning of the audition I woke up, got dressed, grabed my dane clothes and was off.

When I arrived at the studio where I was to audition, I went straight to the changeroom and got changed.

Then it hit me like a ton of bricks. I was shaking. I realized what I was doing! I was auditioning for a part that was very important to me!

My friends who were also auditioning for other parts of the play had now arrived and we were all chattering like a group of old ladies at a church bazaar.

The choreographer entered the room, introducing herself, talked about the expectations they had for us and then progressed to teaching us the combination. After we learned the number, Bonnie, the choreographer, asked to see it in group of four or five.

My group finally was asked to show her the combination. I got up and did the number. There were no mirrors in the room but I knew I did it well.

When I was finished I walked over to my friends and told them how well I thought I did. I also stated that I was sure to be chosen.

The coreographer came back into the room and announced who was chosen.

"Kim ______, Carla _______, and Paula _______. I thank the rest of you very much for coming and I'm sorry I couldn't use you all."

I was stund. The words Bonnie spoke kept ringing in my ears. I wasn't upset because I didn't make it so much as the fact that had told everyone I was sure to be chosen.

If only we could see ourselves as others do, I would have realized that I wasn't as I thought I was and would have saved myself alot of embarassment.

Comment: The introduction and conclusion (weakened because of repetition of phrasing) do link the competition effectively to the topic, and the universal message is brought forward well through the narrative.

Organization is generally good, though some rather fragmentary paragraphs might well be combined.

A particular strength is the writer's openness with her reader - a mature touch. As she tells the story she is observing herself retrospectively.

This composition is a good example of the use of narrative to illustrate a theme or message.

Descriptive Narrative

7. Here I was, in the middle of __________

Grades: 7-10

Suggested time: 1 hour

Have you ever been in an unfamiliar place such as downtown in a large city, a large shopping plaza, or a bus, air, or train terminal where the bustle and crowds have made you feel confused and rather lost, wondering how you would find your way through the maze?

Imagine yourself in such a setting. Describe it, paying particular attention to how you feel.

Here is a suggested beginning. Start your composition differently if you wish, but begin with yourself in the setting.

> Here I was, in the middle of __________
> I wasn't sure where to turn next...

Your composition should be a page to a page and a half in length.

Note to teachers on Additional scoring suggestions

1. For analytic scoring the following criterion will be found helpful.

   Diction: Effective choice of words and imagery in establishing and sustaining the appropriate atmosphere and/or in conveying feelings. Avoidance of both the trite and flowery excess. Evidence of willingness to experiment with language.

   - Adapted from Evans, Brown, Marsh: Criteria Handbook, p.9 and p.29

2. It is also useful to make a rough classification of the writing as to the balance between _description of setting_ and _narrator's feelings_. The stimulus calls for both, but some students have trouble doing both.

Stimulus #7 - Grade 8

Lost and Found

There he was, in the middle of the largest shopping plaza in Toronto. He wasn't sure where to turn next. Where was his mother? The little boy moved slowly over to the escalator and climbed on. Being shoved and pushed he gratefully got off on the of the second floor, and franticlly looked about. Big round tears rolled down his gloomy face, from his sad blue eyes and he suddenly began to cry. Just after he finished crying, he hurriedly climbed the stairs, so he would not get trampled, to the third floor. Peering into everybody's face as they strolled by, he once again found himself wiping tears. He jumped on a wooden bench and stood up, but still no sight of his mother was to be found. Suddenly he jumped off the bench, and ran down the stairs, two at a time, tripping over his shoe-laces. No, he was mistaken that wasn't his mother. He ran up the stairs again, swallowing hard to hold back the tears. And still he ran up another flight of stairs, landing on the fourth floor. The tired, little, brown haired boy reached the top and buckled over in pain, from running so much. He knew he must rest. Within five minutes he had rested and decided that he had to find her. He stood up and started off, at a horses pace towards the stairs. He raced down to the bottom floor and returned to the place where he had first gotten lost. There she was. Running to her with his arms wide open he realized that he had not really been lost but just tired and confused. The boy ran to his mother. When he reached her, he grabbed her hand, with a grin a mile wide and soon they were out of the plaza walking to their car.

Comment: The narrative viewpoint is "officially" third person rather than first, and beyond that the writer is attempting, with some success, to get under the little boy's skin. With paragraphing and some editing of redundancies and over-writing ("his gloomy face", "he gratefully got off", "no sight... to be found") this would be a good piece of writing. We may be a little bored with stairs (and puzzled about how a young lad running down stairs two at a time tripping on shoelaces actually survived), but the writer achieves a sense of panic.

The writer is to be congratulated rather than criticized for his/her efforts to extend vocabulary.

This is good writing which, with coaching, could become very much better.

Union Station

Here I was, in the middle of Union Station. I wasn't sure where to turn next. I felt terribly ashamed. Ten years old and I get lost. Even the drunks here can find their way around. But me...I get lost. I saw an empty chair and decided to sit down and think it out. It soon came to me that all I had to do was ask for directions. I saw a lady with 3 children coming this way. I stopped her and said, "Can you give me directions?"

She looked up at me and said "Sorry, but you see, I'm in a rush."

I said that was all right and decided to go on my way. I was beginning to worry. I had only forty-five minutes to get my bus. Thank God parents always send kids out early when they are travelling alone. The people here seemed to undergo a change in my mind from caring people to inhuman robots. I hated everyone of them because they were bustling along towards their busses when I was lost. I walked back the way I thought the bus was. The signs were beginning to to take different forms too now. From simply signs to what seemed like an evil creation. They seemed to snear at me as I noticed they were the wrong sign. At that moment I hated everything my parents, the earth everything. Suddenly I noticed my gate! The bus I was taking was here. The world seemed to change again but back to normal. Suddenly I loved life and realized I had made it just in time to bord the bus. Once on bord I wondered how people who live alone survive when I can't be alone for one hour.

Comment: Apart from the writer's confusion of Union Station with a bus terminal, this is a good piece of writing. The reader expects more descriptive detail. Here the focus is almost entirely on feeling. The feelings expressed are somewhat extreme - hatred mixed with anxiety and "love of life" with relief.

The personification of the signs (incipient paranoia as well as panic?) and conclusion are excellent touches.

Stimulus #7 - Grade 10

An Experience to Remember

Here I was, in the middle of Toronto airport all by myself ready to fly home alone for the first time. I wasn't sure where to turn next. I had just previously come from Mexico City the night before with a gymnastic team of five other girls, two coaches and two judges.

That night I stayed at one of the gymnasts house. I woke early the next morning ready and more than eager to get home to see my family again. We reached the airport in about forty minutes. They dropped me off just outside the large doors, we said our good-bye's and away they went. I was quite exhausted from by big trip yet still very wide eyed and open eared to all the surroundings. I could see people rushing by me and I was all so baffled by the mass confusion. I began to look around for the gate area where I would board the plane back to Sault Ste. Marie.

I was more than lost in the huge airport and asked for directions many times. Although I had been in much larger airports before, I had never been on my own. Finally I reached the lounge area. I hadn't relaxed for five minutes before I could feel the rumbling of my sore stomach. As well as being excited and frightened I was also very hungry since I had not eaten yet that day. I spotted a small cafeteria style shop nearby, picked up my luggage and went to eat a little something. I guess I had been to interested in what I was eating to have heard the first and maybe even second flight call to Sault Ste. Marie. So time went on and I was feeling much more stable when I heard "last call for flight 803 to Sault Ste. Marie. I picked up everything and just ran. I was the last to board and almost missed it, but from then on it got all so much easier. I made it through the day.

Comment: Despite a slow and awkward start this is a reasonably good narrative. Descriptive detail is lacking; the writer could focus more on the sequence of events. Here the emphasis is on feeling.

The composition would benefit greatly from some detail of the sights and sounds that produced the "mass confusion" and bafflement.

Stimulus #7 - Grade 10

The Airport

Here I was, in the middle of Houston International Airport, the world's busiest. Where was I to go? I wasn't sure where to turn next. I felt butterflies in my stomach.

At least I wasn't the only one who looked lost. A mother with her child kept nervously looking up and down the hall as if she didn't know where to go. Then came a man with a brown hat. He must have walked back and forth about six or seven times. The crowd was so big that people walked shoulder to shoulder. It must have been the biggest building in the world. The end of the hall looked a mile off.

Some people just sat in a waiting chair and read or slept. That is, if they could find an empty seat. The ones that did were the lucky ones. A man was having an argument, with the custom's people, about a package he had. He looked like a nice person and I felt sorry for him.

The noise in the place could deafen you. Children crying, carts rolling down the hall and people talking. Every couple of minutes a flight was called. It said to go to a certain departure gate. Some help that was! I tried for an half a hour to find the right gate. Finally I did.

Comment: Sentence structure is frequently ineffective and the conclusion rather limp, but the composition is especially strong in descriptive detail. Though the narrator does not concentrate on feelings, they can readily be inferred.

Some of the details sound amazingly like Terminal 2 in Toronto!

Thunder Bay letter:

As for stimulus #7, it is valuable to classify responses as to balance between feeling and, here, narration. The stimulus calls for both, but students have a penchant for the narrative to the exclusion of feeling.

Stimulus #9 - Grade 8

Note: Address and name have been deleted from the sample letters in order to preserve student anonymity.

Comments, therefore, are on the body of the letter only.

Dear Marie:

Sorry I didn't show up at your house last monday. Why didn't I? I don't like to think about it but I'll tell you anyway. I was at the Toronto airport waiting for my plane. I had an hour so I decided to look around. I passed one store and a croud of people rushed out toward me. They accused me of robbing the store. I was so angry. It was very upsetting expecially when I knew I did absolutely nothing wrong. When they hauled me off to jail I almost died.

The next day I was proven innocent. I'd like to get my hands on the people who really did rob that store.

When I arrived home I was so relieved. Wouldn't you be?

I'll probably be going to your house next week and I hope I don't get into trouble again.

Your friend,

Comment: This is generally an effective personal letter with suitable informality of style. Certainly there is attention to feeling - "almost died," "I'd like to get my hands on...," "so relieved."

The writer, however, has not described experiences following the robbery. Some detail is required there. The letter in its beginning and conclusion supplies the appropriate linkages to the receiver: cancelled visit and renewal.

Stimulus #9 - Grade 8

Dear Richard:

How are you? I'm fine. I'm sorry that I didn't make it for the weekend, but you'll never guess what happened to me. I had a safe flight to Toronto the only problem was I had to wait an hour before my flight. So I decided to take a short walk around the airport. I walked passed this store. The store was being robbed, to bad the robbers escaped. The owners and some of the customers accused me of being one of the robbers. They went into the store and called the police. When the police came they told me to remain silence they brought me to the police station. They brought me in a little room and asked me some questions. I told them I was innocent but they didn't believe me. They put me in a jail sell. They allowed me to take one telephone call. I called my lawyer. He arrived shortly and asked me some questions. He said I have to spent the night there. I had to stay in this filthy jail. The next day I brought in court and I was proved innocent thank God. I am writing this letter from home not in jail. So I hoping I will get another weekend off from work. Please write.

Sincerely

Comment: Despite the many flaws in this letter, the student has attended to the stimulus and provided some details of events following the robbery. Some details - (e.g. "I called my [I keep one on hand in every city] lawyer") - are improbable. There is some attention to feelings: attitude to robbers' escape, "filthy jail", "thank God" and a touch of humour - letter from home rather than jail.

Dear Amber:

I'm sorry I was not able to go and see you last weekend. I tried, really I did! I even got all the way to Toronto!

When my plane landed there, I decided to go and buy a few magazines for my flight to Windsor.

As I walked up to the store, three people wearing black leather jackets and nylon stockings over their heads ran out of it. I started running toward take store to find out what had happened. A crowd, led by a middle-aged, heavy-set blonde woman, came out a few seconds after the robbers. The woman pointed a stubby finger at me and cried out, "There's one of them! Get her, somebody!"

I almost fainted with shock when an airport security guard grabbed my arm and pulled me toward a phone booth where he called the police.

By the time the police got there, quite a large crowd had gathered. My face was flaming, and I was feeling embarrassed until another woman remarked, "It serves her right." Then I started feeling angry. I wasn't the theif!

When everything was cleared up, I received an offical apology and another plane ticket paid for by the shop-owner. See you next weekend! This time, I'll stay on the plane!

Comment: This is a superior letter with an excellent, well sustained informal style.

There is some descriptive detail and attention to the writer's feelings. The conclusion is particularly effective.

Stimulus #9 - Grade 10

Dear Mary-Lou,

I guess your wondering what happened to me. Well it was really frighting. I got on the plane yesterday, here in Thunder Bay. We were airborne and flying along nicely, then we had to stop in Toronto before going on to Windsor. I got off the plane and decided to take a short walke around the airport. I passed by a store as it was being robbed. We all stepped back into hiding. The robbers ran out of the store and I ran out of my hiding to see what was going on. The next thing I know there were two security guards holding my arms telling me I was under arrest for robbing the store.

They took me to jail and I spent the night there. In the morning they realized I was not guilty and apologized, and paid for my plane fare back home.

Acutally it was kind of exciting too.

Your Freind Always,

Comment: This is a satisfactory letter, although lacking in detail about events subsequent to the robbery. As well, there ought to be more attention to feeling, though the balance between the opening "frightening" and the conclusion "exciting" is good.

10. Grades: 7-10

Suggested time: 30 minutes

You spent last weekend at the home of a family friend where you helped clean the storage room or attic. While cleaning, you discovered something that surprised and interested you. It might have been a picture, an antique, an old toy, a piece of clothing. Use your imagination!

Write a letter to a personal friend about your own age, describing what you found, why you found it interesting, and how you think it came to be in the storage room or attic. There may be a story behind the article. Be sure to include your thoughts (or the story) about why it is there.

Include your address and the date as for a friendly letter.

Note to teachers on Additional scoring suggestions:

It will be of value to classify responses. Does the letter restrict itself to an account of the finding and description of the item or does it extend to include speculation?

It may also be of interest to tabulate numbers where speculation extends to fantasy or introduction of the supernatural.

Stimulus #10 - Grade 8

Dear Lisa,

Last Saturday while cleaning my friend, Vicky's, attic we came across her great, great grandmother's diary. Curiousity swept us over as we dared to reveal the mystifying world that is trapped in its cracking cover.

As we skimmed the pages we found clippings dating to 1809. There were interesting articles, to my surprise, about the electronic break through, the television!

I found the diary very interesting because it made my mind wander and realize just how advanced we are in technology and how our society has expanded like a giant cake in an oven. I never really thought that people of the late 1800's really existed but now it is as if I knew her personally and shared with her her most deepest and intimate feelings.

I think that after a while she didn't think an old diary with a few touching moments was very interesting and buried it under some old books and photos but I think it is the most valueable thing I've ever seen and I indulged myself in its fraying interior.

The intrique that lingered in its very pages will be remembered by me for a long time. The fraternal feelings that was in that family taught me an interesting lesson about my future feuding with my siblings.

Your friend,

Comment Though the letter lacks linkage to its imagined receiver, it is otherwise well ordered and paragraphed. There is descriptive detail, and a good deal of interesting reflection and comment. Some may consider the letter to be over-written and the style somewhat stilted. There is, however, an attempt to use interesting words and to extend the vocabulary range.

Stimulus #10 - Grade 8

Dear Judy!

How are ya? fine I hope. I'm alright. As you know I spent last week-end at a friend's house. While I stayed there we cleaned the attic, and we came across this really cute stuffed dragon. They were really surprised to see it because they couldn't figure out how it got there. So they didn't really care and brought it down stairs.

I thought it was really interesting though because at times you'd be sitting there and it seemed to move. I never mentioned it to my friend though because she would probably think I was stupid or something. So I just figured it was my eyes and made nothing more of it.

He was really cute though he had light green eyes that seemed to sparkle, his body was dark green with a light green belly, he had three toes.

As you know they have a little baby which is only four months old. When she saw the dragon she wanted it right away. She clung to that thing like glue, she never left it's side all week-end and if some one did take it from her she cried my friend phoned me last night and said that her sister still has the dragon. Well not much more to say so I'll close for now your friend always.

Yours Truly
your friend

Comment: In contrast to the preceding example, we present the other extreme: informality that approaches the banal ("really cute", "I figured"). One may argue, perhaps correctly, that this is what letters to friends at this age are really like; the art of teaching is to encourage the "just right" balance.

The letter begins and ends with reference to the receiver. Descriptive detail is good.

Stimulus #10 - Grade 10

Dear Ken,

I received your last letter about a week ago and found it very interesting. It was nice to hear about your family and all of my old friends.

I just recently helped my next door neighbour clean out her attic, you would have been amazed at what we found. The attic was dusty and creepy just like in the movies, and it was full of old trunks. I opened one of the trunks and do you know what I found? Tons and tons of clothing, just like those back in the old days. There was everything from socks to hats in assortment of colors and designs.

My next door neighbour told me that her great great grandmother saved everything that was passed down to her, and she passed it down through the families. You see some where along the line one of her relatives was a seamstress and was facinated by clothes and what you could do with them, so they could just kept on adding to the collection.

Some where along the line they stopped and the clothes were forgotten about and now Cathy, my next door neighbour says she will start adding to it once again.

Enough about the attic. What have you been doing lately? Nothing exciting has been happening here, so I guess I will close and wait for a letter from you. I really miss you alot. Say hi to everyone there for me.

Comment: An excellent letter on all criteria for structure and content (except that one wishes the writer had singled out and described one unusual piece of clothing in particular). An effective informal style is well sustained, and linkage to the reader is provided in both introduction and conclusion.

Stimulus #10 - Grade 10

Dear John:

How have you been? I was at Karen _______ home the other night, she asked me over to help her out with a few tidying jobs in her attic. She said she was to frightened to go up all by herself at night and she doesn't have time to do anything in the day because she's working so I said I'd go help her out.

We found alot of old things. I was cleaning out some trunks while Karen cleaned out and sorted boxes of clothes. She found a box with alot of clothes in it that fit her and she decided to take it downstairs. I said I'd stay and keep sorting out the junk in the trunks. There were alot of ornaments and objects carved out of different things.

I was going through the last trunk which I had found under some sheet way back in the corner. I opened it up and in it I found a bunch of different dolls. These dolls were different from most, the faces on them seemed almost alive. They had features and expressions of real live people. As I came to the bottom of the trunk I got a big shock. I picked ou the doll and stared at it. Then it came to me, the doll looked exactly like Karen's Grandfather. It even wore the same type of clothing. What shocked me even more was that stuck all through the doll was pins. A while ago, when Karen's grandfather died I heard a story that a gypsy lady had murdered him by sticking knives in him, this would explain the doll. At the time I only thought it was a fairy tale.

I didn't say anything to Karen, I just put it into a paper bag and packed it back into the bottom of the trunk. I think it was meant to be hid, Karen never mentioned it so I never said anything either.

Time for me to sign off now, write back to me soon.

Your friend,

Comment: This provides a particularly good example of letters that hinted at the mysterious or supernatural, with a very successful build up and resolution.

The letter, as well, is properly organized with linkage to the receiver in both introduction and conclusion. Some attention to sentence punctuation and division would make this a superior piece of work.

Letter of Application

11. Grades: 7-10

Suggested time: 30 minutes

A local radio station is running a contest to select five teenagers to appear on a popular evening music program. Each winner will be allowed to plan, and act as the DJ, for a half-hour section of the program. This half-hour will include jokes, stories and music.

You would like to be one of the winners. Write a letter to the contest judges telling why you would be a good disc-jockey.

You are to send the letter to "Sharkey" at Radio Station CBXY, P.O. Box 500 in your home town.

Give the proper addresses, date, etc. as in any formal letter.

Note to teachers on Additional scoring suggestions:

Appraisal of the letter of application should focus particularly on content. Some points will be unique to the stimulus, but the following, possibly on a 0-2 scale, will be helpful for both.

1. Establishment of qualifications:

Relevant, and in some detail - 2
Some noted only - 1
Barely mentioned - 0

2. Writer's personality (character, interests): How effectively does this come through?

Well: an engaging personality - 2
Somewhat: relevant interests, personal characteristics mentioned - 1
No: (or a vague generalization - 0

LETTERS OF APPLICATION (Stimulus #11 and #12)
In order to preserve student anonymity the addresses and closings have been omitted from the sample letters. Comments concern the body of the letter only.

Dear Sir,

I am a well educated student. I have attained my grade 7 and am presently attending grade 8. I have been trained in areas such as, typing, mathematics, english, etc. The reason I wish to try for this job is because it is a good prospect in order to earn money to further my educating skills to become a teacher. I am very interested in music because it is a form of human art and feelings that the writer puts on paper. I share the same feelings because I myself am in a rock band. I think that a disc-jocky should be open to his listeners like sharky is. I think that this could be a great learning experience for me if I do decide to become a radio broadcaster. Music is the international lagnuage and I wish to express the feelings I have about music along with a lot crazy jokes along the line. I hope that you make the right decision about the 5 people who will earn the right to work for you. I know it will be the correct decision. Happy choosing.

Cordially,

Comment: With paragraphing, this letter would be at least satisfactory. The student has made a good, if only partly successful, try at a fresh ending. An appropriate introduction (linkage to the advertisement) is lacking.

The writer has tried, too hard it appears, to exhibit a personality which is thoughtful and reflective. The consequence is some meaningless padding ("to further my educating skills") and pretentiousness.

Stimulus #11 - Grade 8

Dear Sirs;

I have heard about your contest on the radio and in the newspaper. I think I am qualified for this job because I have a convincing and good voice. I have been at many dances and no what interests young and old people. I will be willing to take orders from higher personnal with out complaints.

I would try my best to please the listeners in the half hour time alot if I win.

Please do consider my application thoughtfully.

Sincerely

Comment: This letter, though it meets most of the requirements (link to the advertisement, qualifications, conclusion), is too brief. We need more information about the writer. Personality is poorly reflected because of the brevity and because of stiltedness or awkwardness of phrasing. Sentence #2 is particularly poor; it sounds arrogant though surely the student does not intend the effect.

Stimulus #11 - Grade 10

Dear Sirs,

I am writing this letter in reference to the position open for a D.J. for a half hour contest.

I would like very much to fill that position. I am sixteen years old and I am interested in D.J.'s and their work.

I have up to grade ten English. I have taken vocal lessons for two years and I have also appeared on television once.

I am interested in making people laugh, and I enjoy telling stories.

I know most of the top forty music and know what it takes for people to listen to a program for any length of time.

I would be very honoured to work on your show. Now I would like to thank you for considering my application.

Yours truly,

Comment: The ingredients of a complete letter of application are here and properly ordered. The letter is linked (imprecisely) to the advertisement. The weaknesses are the fragmentary paragraphing and the stiltedness of phrasing, especially in the conclusion. The stiltedness (something "learned" that needs to be "unlearned") undermines the writer's effort to convey something of his/her personality.

Stimulus #11 - Grade 10

Dear Sharkey:

I was delighted to hear about an opportunity, finally, to be able to entertain people. Your add in Saturday's Erewhom Advertiser really caught my eye and I would like a chance to be one of the lucky teenagers.

I listen to you, Sharkey, and sometimes even imitate you. I have always loved people and usually I make them laugh. At home I have puppets to practice my ventriliquism. The several plays I have been in, have helped me the audiences. Someday I hope to be a Disc Jockey and this may further my career.

Enclosed please find my resume. I look forward to hearing from you in the near future.

Yours truly,

Comment: In one class where this stimulus was tried, students wrote full resumés to accompany the letter. We have not included the resumé. Teachers who teach the resumé or c.v. may wish to add this to the assignment and score it separately.

An engagingly frank opening sentence and linkage to the advertisement. Relevant and imaginative qualifications are identified. Personality comes through. Only the concluding sentence is rather trite. Organization and paragraphing are good.

12. Grades: 9-10

Suggested time: 30 minutes

A local newspaper is planning a feature page for teenagers. It is to contain several columns of interest to various groups and ages. The columns may be about a particular topic (eg. stamp collecting, sports) or of general interest (teen news, fashions, advice). Each columnist selected will be paid according to the amount of copy accepted and columns will appear each week for three weeks.

You would like to be chosen as one of the columnists. Write a letter to the editor telling what type of column you propose to write and why you would be a good choice as a columnist.

You are to send the letter to the Editor of Teen Daze at The Post and Packet, Box 1000 in your home town.

Give the proper addresses, date, etc. as in any formal letter.

Note to Teachers on Additional scoring suggestions:

See Stimulus #11.

Stimulus #12 - Grade 8

Dear Sir:

I am writing to apply for a job as a columnist for your newspaper. I propose to write a column for giving advice to all the teenagers who need advice about drugs or their parents. I would be a very good columnist because I have the ability to say what I want to say, specificly.

I have had many experiences with the Shoppers News, and I have worked for Saints as a secretary.

Here are some references to go by if you want proof:

Mr. John Doe,
Manager, Shoppers News,
949-1489.

Mrs. Jane Doe,
Boss, Saits,
949-9460

I will be glad to have an interview with you at your time and place.

Sincerely yours,

Comment: This letter, meets the requirements in terms of organization and content; the "basics" are there. The student obviously needs help in presenting his/her personality more effectively (e.g. "if you want some proof"). And phrases such as "what I want to say", "I have had many experiences" need clarification. What has the writer to say? What kinds of experiences?

Stimulus #12 - Grade 8

Dear Sir:

I am sending this letter to notify you that I am extremely interested in being chosen to be one of the columnists for your feature page in The Post and Packet.

My topic would be advice to questioning teen-agers.

I hope you will consider my application, for I remain:

Yours Truely,

Comment: This letter is a minimum response, lacking any references or evidence of qualifications. No personality peeps through. It might be a useful example for teachers to use in introducing the business letter. The paragraphing and form are there. Students can be asked "What is lacking?"

Stimulus #12 - Grade 10

Dear Editor:

My name is Jane Doe. I recently read in the newpaper that columnists are required for a feature page for teenagers.

I believe that I am qualified to be chosen as one of the columnists. No newspaper is complete without a sports section. I enjoy all types of sports and regularly attend high school games to support the teams. I am ambitious and would very much enjoy the challenge of being a sports writer. I presently write for our school newspaper.

Enclosed is my personal resume which includes my qualifications as well as how I can be contacted. I am looking forward to hearing from you.

Sincerely,

Comment: An excellent resumé with references to specific sports was attached to this letter.

Without the resumé this letter may be too brief. It is, however, complete and appropriately paragraphed. Paragraph two is engaging and the personality of the writer comes through clearly. "Personality" is effectively balanced by the business-like tone.

Response to a Poem

13. Grades: 8-10

Suggested time: 30 minutes (for writing assignment only).

To the teacher: This writing assignment should be introduced by a study of the two poems with some class discussion of the question that follows.

The discussion should focus on the poets' feelings - not on form or style. When students have shared reflections, turn to the feelings of the blind man and the old woman. Ask the students to step into the roles of the blind man and the old woman, and then give the writing assignment without further discussion.

Blind Man on the Subway

What's really most painful
is that being helpless
he must turn to us: I can't see
how he'd have any faith
in us keeping him from harm,
not neglecting him -
                    and in case he has,
the way we let him bump his face
getting on the car
(no one helps him much)
should clear him up for good:

but when he sits down
there's that look on his face
the blind have-a certain
serenity, a calm,
that may be only a mask
(but who can be sure?)-
that troubles me
all the way home

that should trouble us all.

RAYMOND SOUSTER

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Untitled

That plastic coat couldn't keep out much of the cold
She was shivering as she walked.
To each step went a cacophony of brittle bones.
Rattling and tumbling in the waxy skin
Blue veins showing age
Blue hands showing wear
Blue eyes showing pain.
Red lids; the only natural colour about her.
All the world in a paper bag, clutched tightly,
with a weathered family photograph sliding through
  a rip.
I was late; I didn't have time
To stop and tell her her picture was in the snow.

Dianne Singer Harche

(Reprinted with permission of
Dianne Singer Harche)

Question: What thoughts or feelings do the two poets have in common?

Writing assignment:

Write your response (about a page) to one of the following as if you were that person.

1. The Blind Man - How I feel on the subway or in crowds.

2. The old woman in the plastic coat - How I am feeling as I walk with what I am carrying and why I feel that way.

Note to teachers on Additional scoring suggestions:

A principal criterion deserving attention is the effectiveness of sustaining a single viewpoint (suggested scale 1-4).

From the standpoint of response to the poem it will be valuable to note whether the student identifies and develops a single insight or identifies and attempts to develop several (or unhappily, identifies none). For future discussion with the class, some notation of the frequency of occurrence of particular insights (e.g. isolation, abandonment, despair, hope, pride) will also give useful information.

The Blind Man

Once again I had to go to town. I needed food. I dreaded the long boring ride on the subway. I can remember the long silent stares of the watching people.

I set out. Frightened as I was I pushed myself on.

I knew the way down to the subway station but I still felt a little scared.

Finally I reached the station filled with people. The crowd hushed and I could feel the people staring and starting to wisper. This made me feel different, out of place and embarased. Why did they have to stare and whisper like that. Didn't they know how sad they made me feel.

I quickly walked the other way to get my ticket. Just then I walked right into a little boy. We both fell! The little boys father came running up yelling "Listen, watch where you're going! You shouldn't even be allowed to go anywhere! You could hurt some poor innocent person!"

I slowly stood up feeling sad and depressed. Why didn't he realize it was an accident. People sure are rude these days. They don't realize how lucky they are to be able to see.

I heard the sound of approaching footsteps.

"Can I help you or take you some where? asked a sweet soft voice.

I was so surprised that someone had talked to me I never answered her.

"Sir" she questioned.

"Yes, I'm going to buy some groceries and I could use some help," I replied.

"Okay, let's go and I'll help you buy some groceries and then take you home" she said kindly.

I was so happy when she offered that I almost jumped. Finally someone had realized how luckly they were and had gave a helping hand.

Comment: A well designed treatment of the topic in the form of a narrative through which we obtain brief insights into the blind person's reflections or feelings. The writing is economical; the reader can derive the message.

The mature viewpoint is well sustained.

Stimulus #13 - Grade 8

The Old Woman

My hands were freezing my ears were frost bitten. There was only one button left on my plastic jacket, but it was just about off as well. I was going to stop at a deli-catteson, but they wouldn't have no pity me, as long as they have some wer warm to go. I wonder now why I did'nt go to the old age home when my son said to but I said I want to be a independent person. I loved to go know but it's all the way across, I would never make it. I was tired so I went to a park bench and was cold I know I shouldn't sleep there but I didn't have no where to go. I couldn't sleep there so I wandered around some more looking for something that even looked warm. I finally slept in a back alley, it must have been 20 below. I fell asleep but was awaken by two kids screaming, up above in a apartment, it sounded like they were beening beaten. I wouldn't mind being beaten in the but right now it would warm me up. It hit supper time when I started to cough fiercly. I woke up in a hospital five hrs later. When they told me my bag was in closet I looked but there was no family picture there it must have fallen in the snow. I thought to myself, I was out in the cold for days now I let my family to the cold. It was the only family I have left but now there gone to.

Comment: Following an effective start, this composition tends to ramble a little as narrative. Nevertheless, the writer sustains well the viewpoint of the old woman, and, through the narrative, achieves numerous insights into her predicament.

There are numerous problems with sentence structure and with mechanics, and, obviously, paragraphing is needed.

Stimulus #13 - Grade 10

The Blind Man

When I board the subway, its like a dark, black, lonely world, my own world with exclusively faces an voices. I find my way every day with a white cane and my senses. I feel so empty and lonesome, like I've been cut off from everything, and just when my life is beginning, its actually ended for me.

When I get on the subway, there is a sense of fear, as if someone might shove, or push me out of their way while trying to board the car. And that I might fall and injure myself in the process, and not make it home each night.

I fear being alone, nobody care for me. On the subway many people are talking and gossiping. They have someone to talk to unlike me. When someone does talk to me, I can't exactly tell what the person is like, except maybe a little by their tone of voice.

Being by yourself on the subway is quite fearful and nerve recking. I wish that I could have just one friend that I could talke to, relate to, and rely on.

Comment: This composition is exceedingly well focussed. The meditative and reflective tone is sustained, and made even more effective by excellent organization. The viewpoint, too, is well sustained and there are numerous insights - fear, isolation, a degree of despair, ending on a somewhat plaintive note.

The Poet Reflects on the Old Woman

The old lady's picture fell but I didn't have enough time to pick it up. I war on my way home and I had to make supper. The picture probably wasn't important because it was all weathered and torn. And if I was worth anything she could always get another one. Why should I help her, she would probably let me walk by without telling me if me picture fell, plus my arms were full of groceries.

So I passed her without another thought, I quickly walked across the street to the parking lot and went to my car. I opened the door and put in the groceries glad, that I was on my way home. I got in and closed the door and opened my purse to find my wallet. I had to pay the parking attendant, but where was it? I looked again and checked in my grocery bags but it wasn't there. I must have dropped coming out of the store since I was in a hurry.

Why didn't anyone tell me I dropped it after all it would have only taken a second to tell me? Why do people have to be so selfish?

Comment: When this stimulus was originally screened, the student was given the option of taking the poet's role. Few students were able to do that well, but this composition is an interesting exception. Teachers may want to expand the choice of treatment to include this option.

This is an unusually clever turn of the knife of guilt - all the more effective because of the student's economy and restraint: the rationalization, then the loss of the wallet (because the poet was in a hurry), then the complaint about people who are selfish. The reader is left to make the link and to reflect.

The Blind Man

If I were the blind man I would always have that frightful feeling. I would be afraid that someone somewhere would hurt me because I was different; because I was blind. If I were blind and one day, just minding my own business and I heard people talking or laughing at or about me, I would feel very hurt because it is not them who has to live in darkness for the rest of their lives. It was me who must go through with it, day after day. Another thing that would hurt would never being able to see children laughing and playing or to see the birds flying around in the summer time. Usually when children see blind people they are quite curious as to how they got that way. This is not as bad as we realized that the children are not saying anything to hurt them but just to find out. But when it come to the older ones; especially the ones in their teens who know but they just feel like being ignorant. So when you see a blind person,d don't treat them any different. The best way you can help them is just to treat them the same as anyone else.

Comment: This example illustrates a problem that occurred rather frequently. The student, rather than stepping right into the shoes of the blind person, attempted to reduce the risk by beginning "If I were the blind man, I would...". The result of this "modified" viewpoint almost inevitably is failure to sustain a single viewpoint. The writer shifts back into his/her own voice to comment on how children usually behave and concludes with a short lecture to the reader - in effect shifting into an expository (persuasive) mode.

14. Grades: 7-8

Suggested time: 30 minutes (for writing assignment only)

To the teacher: Prior to giving the writing assignment, study the poem briefly with the class. (You might note the setting as the CNE - hence water - Lake Ontario). The focus should be on the question following the poem.

Flight of the Roller Coaster

One more around should do it, the man confided...

And sure enough, when the roller-coaster reached the peak
Of the giant curve above me, screech of its wheels
Almost drowned by the shriller cries of the riders--

Instead of the dip and plunge with its landslide of screams
It rose in the air like a movieland magic carpet, some wonderful bird,

And without fuss or fanfare swooped slowly across the amusement park,
Over Spook's Castle, ice-cream booths, shooting-gallery; and losing no height

Made the last yards above the beach, where the cucumber-cool
Brakeman in the last seat saluted
A lady about to change from her bathing-suit.

Then, as many witnesses duly reported, headed leisurely over the water,
Disappearing mysteriously all too soon behind a low-lying flight of clouds.

From THE COLOUR OF THE TIMES,
by Raymond Souster, Oberon
Press, 1979.

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Question: In the poem what is actually happening, and what does the poet pretend is happening?

Writing assignment: Continue the flight of the roller coaster as if you were on it. What happens? How do you feel? What do you see?

Note to teachers on Additional scoring suggestions:(see also notes on #16, the Polar Bear):

It is of special interest to note, in classifying the writing, how many students completely sustain the poet's fantasy, how many sustain it for a time but return to the real world, and how many refuse the challenge of fantasy. In the screening trials, some students responded with a reflection about life and death, an interesting variation which deserves note.

The endings will be especially interesting: Back to the real world - simply a return to base, awakening from a dream or coma, and accident, or death - or continuing to some place of fantasy.

Flight of the Roller Coaster

The clouds hung in the sky around him, as far as he could see.

He sunk into the comfort of the seat and fell into a long, deep sleep.

He awoke to a great change. Gazing at the sight before him, he gasped in disbelief!

A silver creek carrying silver sparkles that caused your eyes to squint or flicker, flowed slowly past a massive wall of snow-white marble.

Directly in front of him stood a tall iron gate of midnight black.

To his surprise the gate was not locked and it opened with extreme easiness.

What he saw was beautiful, yet terrifying! Lifelike statues all in a row!

He moved closer to inspect them. "No, it can't be!" he thought to himself.

They were the people he loved! They were his friends, aquaintances and family.

He must get away from this awful place! He must return to the love and security he had known at his own cozy home!

He began to run! He heard a noise behind him, but no one was in sight! It's catching up to me! I'm must survive! I must keep on going!

All his strength was drained out of him. It was hopeless! He crawled a few feet more and than collapsed!

Nothing happend, all was still! When he awoke, a man was in front of him! It was the brakeman! He was safe!

Comment: The composition is somewhat over-written with a tedious series of exclamations. However, even though finally the passenger returns to the "real" world, the imaginative treatment is fascinating: the ride is symbolic of passage from life to death, and, through description and symbol, the next world is revealed as a place of cold beauty, ultimately terrifying. The writer fails to sustain the ride/journey metaphor completely (turns and runs) but the composition neverthless reveals a writer with a gift.

The Flight of the Roller Coaster

As the roller coaster went flying into the sky, I screamed and screamed. It was like being in an airplane. It was very frightening. I closed my eyes so I wouldn't see what was happening. As we got closer and closer the more scared I got I new I shouldn't have went on this ride, but it was to late to think of that now. I could here the screaming and yelling of the others. The more they screamed the more I screamed. I looked down and there was a whole pile of people. We passed over the circus and we passed over the horse race's, and god knows what all but I was awful scared. I was so scared infact I ducked down in my seat and screamed the roller coaster had hit the ground.

That was the end of the ride it also was the end of us.

That was on wild trip!

Comment: By contrast, this "flight" never escapes the real world - a rather strong example of the "terrible accident" treatment, quite out of keeping with the spirit of the poem.

The second conclusion is utterly redundant. Sentences are generally choppy, and there is much repetition of words rather than variety of word choice.

15. Grades: 9-10

Suggested time: 30 minutes (for writing assignment only)

To the teacher: Before giving the writing assignment, have the class spend a few minutes with the poem and solicit reponse to the question that follows the poem.

Demolition

Where the wreckers left off,
ground floor to go
on this red-stone mansion,

a part of the stairway
still stands, mounting up
the way it must go,

giving any old ghosts
two more days of grace
to ascend, descend,
then clear out forever.

From DOUBLE-HEADER by
Raymond Souster, Oberon
Press, 1975.

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of Oberon Press.

Question: Describe what the poet sees.

Writing assignment:

EITHER Pretend you once lived in the house and express your further thoughts aroused by the scene. How do you feel? What memories do you have? What is your attitude to what is happening?

OR Be one of the "ghosts" on the stairs. What are your memories and your thoughts about what is happening?

Note to teachers on Additional scoring suggestions:

The stimulus, whether the student chooses to be the previous owner or a ghost, calls for both memory and reflection. It is, therefore, useful to record the balance of these in each composition. Many students will tend to write only of memories; others will stress the reflective.

The themes that emerged as reflections in the screening trials proved most interesting, and it may be valuable to record the frequency of some of these for future discussion: transience generally, sorrow at time's passage but with a sense of inevitability, anger at waste or loss of beauty, commentary (usually negative) on "progress", reflection on life and death.

The Departure of His Life's Keeper

The poet sees an old house, which has already been half torn down. The remains of a staircase to the second floor are still standing.

Lif isn't fair, but this is not life, now is it? It is more of a suspended moment in time; haunting the past, the present, the future. Still, he thinks this is not fair, the house his father built being torn down.

The memories of that structure are numerous, but only for him. He can remember the time his father returned from hunting with a deer slung over the dogsled. Did they ever feast that time! Two grand days of partying; he can still her the voices of the guests.

And now, now those memories will be banished from earth with the removal of their "keeper" (the house).

He wanders along the empty corridors, not understanding why. Why would they want to tear down his lovely house? For he lives in the past, not seeing the cobwebs, only the piano. Not seeing the rats, only the many puppies. And not seeing the truth. He doesn't notice the empty rooms, for to him the rooms are overfilled with people, memories.

He hears the wreckers coming back. He feels a hand on his shoulder, lifting his form with superior guidance. He smiles, then fades out of sight - never to haunt his palace again. For that is the way of God.

Comment: The narrative stance we ultimately realize is the ghost (poet?). This needs to be more clearly established. Otherwise this composition is a fine example of the synthesis of symbol, memory, and reflection. The reflection on truth (versus hanging on to a past) is particularly mature and tantalizing, as if the writer had insight into living people who live as "ghosts". The conclusion, though it provides a disposition for the ghost, is a little stilted.

Ghosts

I've been very depressed for the last week. I know that I shall have to find a new place to live or I must ascend or descend. I have about two more days to live here, although it dosen't seem like home anymore because most of it is wrecked.

I remember when I died it was in this old mansion, where I lived for twenty years. I remember falling down the steep stairs, and thats where I remained.

I remember always being worried that someone else would move into my mansion. Well, I guess I won't have to worry about it anymore.

I have haunted this old house for over ten years. It just won't be the same.

Well, I am going to miss this place, but who knows I might enjoy my new home.

Comment: The writer has chosen the role of the ghost, rather awkwardly quoting the poem to establish location. The treatment is chiefly "memory", but detail is very thin. There is only marginal attention to reflection.

The writer has not achieved a focus or perspective; consequently, though the viewpoint is sustained throughout, the composition lacks texture or personality.